AMENTET

AN ACCOUNT OF THE GODS, AMULETS AND SCARABS OF THE ANCIENT EGYPTIANS

BY

ALFRED E. KNIGHT

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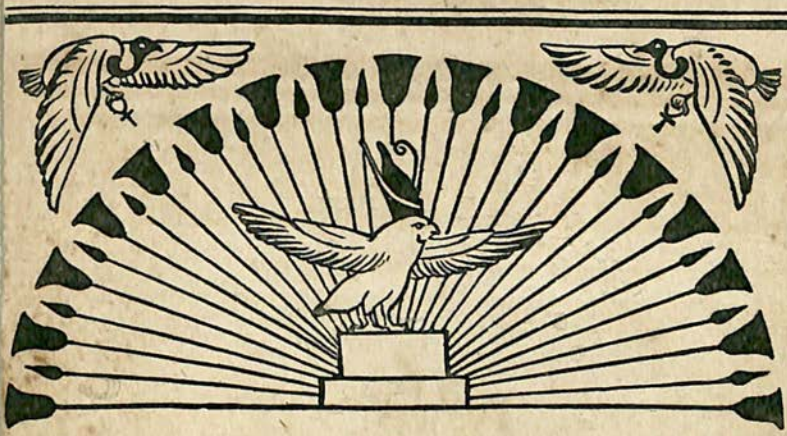
A. E. Knigh

AN EGYPTIAN KING AS AN OSIRIAN ATTENDED BY MAAT.



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By

ALFRED E. KNIGHT

Author of "Lyra Christi," "Philistia and a Soul," etc.

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TO

DR. J. J. ACWORTH

A TOKEN OF AFFECTIONATE ESTEEM AND
IN GRATEFUL ACKNOWLEDGMENT
OF MANY KINDNESSES

PREFACE

THOUGH AMENTET was not the Olympus of the Egyptian gods, nor in any sense identical with the *Sekhet-hetepet* or Elysian Fields of Egyptian mythology, the use of the name is justifiable in the present work, inasmuch as most of the gods resided in AMENTET, and it was during the journey of the deceased through that region that he came in contact with the gods, and invoked the powers of the amulets with which they were so closely connected. It was in one of the *Aats* or divisions of Amentet, namely, *Amentet Nefert*—"Beautiful Amentet"—that the gods lived upon cakes and ale; and the *Book of the Dead*, which treats of the journey of the deceased through AMENTET, teems with information about the chief gods, or *most* of them, for the Theban deities are conspicuous by their absence.

The object of this work is an entirely practical one, namely, to supply collectors of Egyptian antiquities, as well as such readers of Egyptian history and archaeology as may have little time for learned research, with a compendium of the known facts about the GODS and AMULETS of Egypt, treated with sufficient fulness and picturesqueness to make the subject interesting and the

book serviceable. The author has not sought to establish or ventilate new theories, nor to challenge or champion old ones; and the work is entirely free from occult speculations. The gods which have been dealt with are chiefly those of which actual specimens exist, though many deities whose only known representations are to be found in papyri or on the walls of tombs and temples are also described, either because of their importance, or because it is likely that their statues may at any moment turn up.

The chief authorities which have been drawn upon for information are named where the references occur, but the author would express his special indebtedness to three eminent Egyptologists, viz. M. Georges Daressy, Dr. Wallis Budge, and Professor Flinders Petrie. Daressy's *Statues de Divinités* has been in constant requisition for the section on Gods; and Budge's monumental work, *The Gods of the Egyptians*, has been under contribution in *every* section. This sumptuously furnished treatise takes its place easily as the most important contribution to Egyptian mythology which the century has produced, and is a mine of erudition to which all future commentators must have recourse. Then there is Petrie. No serious student of Egyptian amulets can well dispense with his remarkable work,[1] in which two hundred and seventy different kinds of amulets are described, and some thousands of specimens illustrated. It covers the whole field with painstaking and characteristic thoroughness,

[1] *Amulets, Illustrated by the Egyptian Collection in University College.* Constable & Co., 1914.

and for the first time offers a system of scientific classification which is simple, workable, and, in so far as modern knowledge goes, approximately complete.[1]

We have devoted a large section to the subject of the SCARAB, and trust that students and collectors of these precious and very human records of ancient Egyptian life and faith will find the matter of real value. The chronological list of royal scarabs is, we believe, a fuller one, at least in respect of the number of collections drawn upon, than any yet published; and it has the advantage of being well up to date.

The drawings have been chosen to illustrate the text: not for merely decorative purposes. The greater number have been made by the author from specimens in the collection of Messrs. Spink; and many of the amulets are, we believe, illustrated here for the first time.

[1] We say "approximately," as we have noticed a few omissions; *e.g.* the *Aper*, *Maat*, and *Neter-het* amulets, as well as the Almond and Olive, of which there are several amulet representations—some inscribed—in the Cairo Museum.

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GODS OF THE EGYPTIANS

GENERAL REMARKS

No ancient mythology—not even the mythology of the Hindus—is so involved as that of the Egyptians; none offers so great difficulties to the student of comparative religions. The worship of the people was not a well co-ordinated system, but a worship of nature and of its leading manifestations, and its multifarious developments were governed by local rather than national considerations. In its earliest, *i.e.* predynastic form, it was doubtless little more than a low animism, each locality having its own haunting spirit or demon, whose embodiment in one place would be a jackal, as at Memphis; in another a crocodile, as at Elephantine; in another a snake, or hawk, or lion, as the case might be: but as time went on, the growing importance of certain places led to the absorption of the tutelary deities of contiguous villages in the god of the chief town; or those deities came to be regarded as impersonations of the dominating god. Thus at No-Amon (Thebes), which was the city of the god Amen, the worship of the sun-crowned ram overshadowed and absorbed that of the divinities revered in the places adjacent;

at Leontopolis, the cult of the lion-headed Sekhet superseded or largely modified the worship of the gods of the surrounding country: while no less than seventy local deities were identified with Hathor, the great goddess of Dendera, even at a comparatively early period.

In dynastic times—the period to which most of the models of gods and amulets, and all the scarabs, belong—these chief gods were identified with the more beneficial elements and natural features—the sun, moon, earth, water, and so forth; but such nature-gods were not separated altogether from the conception of a supreme creator-god—whether Ptah, Seker, Ra, or some other, as the prevailing system might impose. They were his limbs, or attributes, and for this reason it has been sometimes affirmed that a form of monotheism underlies the apparent grossness of Egyptian pantheism.

The Egyptian belief in a life after death never seems to have been reduced to a dogma; but the general opinion of later times undoubtedly centralized in the conception of Amentet, with its magical formulae and succession of monster guardians; its closed gates and other obstacles; culminating in the judgment of the great Hall of Osiris, which, according to the teaching of mid-dynastic times, gave finality to the hopes and desires of the deceased. The ceremony of preparing the body and its double for their journey through Amentet has been graphically described by Maspero, and his account clearly indicates the part which the figurines and amulets play in the Egyptian ritual. After describing the process of impregnation of the deceased with natron,

he speaks in detail of the ceremony of enswathing the body; in which work, as he explains, the embalmers required to be priests and expert magicians as well as skilful surgeons. "They fulfil towards the corpse those duties which Anubis and the children of Horus accomplished for Osiris in the fabrication of the first mummy, like incarnate forms of these divinities. The funeral swathe becomes in their hands a lacing of mystic bands, each with its own signification, destined to guard the body from all the dangers and all the enemies which threaten it—gods and men as well as insects and decay; IN IT THEY PLACE AMULETS, FIGURINES, dry flowers, blades of grass, plates covered with hieroglyphics, WHICH FORM A KIND OF MAGIC ARMOUR FOR THE DEAD. The master of the ceremonies fastens at the dead man's throat a scarabaeus of green jasper bearing an inscription, which forbids his heart, 'the heart which came to him from his mother, the heart which accompanied him upon the earth, to rise up and witness against him before the tribunal of Osiris.' Rings of gold and of blue or green enamel are placed upon his fingers as amulets, which give him a correct voice and enable him to recite prayers with the intonation which renders them irresistible. The head disappears beneath a lawn mask and a network of gummed bands, which almost double its size. The limbs and trunk are wrapped in a first layer of supple, soft stuff, warm to the touch. Pieces of half-pulverized natron are thrown here and there as relays of preservative materials. Pockets placed in the interstices of the legs, between the arms and hips, in the hollow of the stomach

and round the neck, enclose the heart, spleen, dried fragments of the brain, the hair, and parings of the beard or nails. In magic the hair plays an important *rôle*: by burning it with certain incantations almost unlimited power is acquired over the person to whom it has belonged. The embalmers, therefore, conceal with the mummy all the hair they have been forced to cut from it, this being the surest method of preserving it from the malignant uses which sorcerers would put it to. Over this first garment a long piece of linen is wound, upon which a caligraphic scribe has copied a selection of the text or the vignettes of the chapters contained in *The Book for Going Out during the Day* [*i.e. The Book of the Dead*]. If the deceased read them he will recover his senses; he can leave his tomb or return to it as he will; he will gain the favour of the gods he is likely to meet in the paths of the other life; he can embark upon the boat of the sun or rest in the fields of the blessed, under the paternal sceptre of Osiris. A few turns with the bandages, then another layer of stuff, then new bandages; finally, a last shroud of coarse canvas and a red linen sheet at the back and held by bands arranged parallelly from the head to the feet. As every piece is placed, the master of the ceremonies recites a prayer defining its nature and efficacy: at intervals he bends over the corpse and murmurs mysterious instructions in a low voice, which no living person may hear without sin" (*Ancient Egypt and Assyria*, pp. 130-132). The mummy and its double are now ready for the tomb, and for the difficult and perilous journey through Amentet.

Methods of Preservation. A few technical points, chiefly of interest to collectors, may be touched upon before we pass to the consideration of the gods themselves. By far the greater number of the figurines found in Egypt are made of one or another of three substances—bronze, enamelled stone, or glazed pottery. The bronze used by the ancient Egyptians reveals on analysis precisely the same proportions of copper and tin as are commonly found in bronzes cast in Europe to-day. Hence analysis of the bronze is no true test of forgeries. Some of the finer statuettes yield, like the famous bronzes of Corinth, a notable quantity of gold and silver. The more ordinary specimens yield the following quantities: 84 per cent. of copper, 14 per cent. of tin, and 2 per cent. of iron and other substances. Bronze did not come into use until the sixth dynasty: before that time the copper was unalloyed.

The corrosion on bronzes may often be flaked off by careful tapping with a light hammer: but more frequently the corrosion either adheres too tightly, or has rendered the bronze so brittle that such treatment is fraught with considerable risk. In such cases repeated baths of vinegar will often be found effectual; though, according to Professor Petrie, "the proper solvent of both carbonate and oxide is dilute hydrochloric acid, about 1 to 10 or 20 of water, as this will not attack the metal, but only the corroded parts." Pickling in hyposulphite of soda dissolves the white coat which this process leaves behind. The brilliant green translucent rust which sometimes forms on bronzes, and which is very infectious to other

bronzes, should be treated with carbolic acid (*Methods and Aims of Archaeology*, pp. 100, 101, etc.).

Then as to pottery figures. In numerous places throughout this volume, where reference is made to specimen gods and amulets in glazed pottery, we have so far conformed to popular usage as to speak of them as faience. The word, however, is a misnomer, as the substance of such objects is a kind of frit made of powdered schist or limestone. The glaze of these figures often suffers from decomposition, the green turning brown, and the blue, white; but coating with a solution of paraffin wax, after warming the figure, will sometimes restore the colour. In cases where the glaze is "sweating salt"—a common fault with figures of a certain period—persistent soaking in cold or tepid water will neutralize the mischief.

Wooden figures which show signs of rot may be profitably coated with paraffin wax: but where salt is the trouble, the object should be immersed in liquefied gelatine, which on hardening will gradually draw out the salt. In a week or two the gelatine may be remelted and the object removed.

Corroded silver objects, where the corrosion is only slight, should be treated with strong ammonia or cyanide of potassium: badly corroded figures must be regarded as incurable.

A useful handbook for those who wish to experiment on a larger scale and with more systematic thoroughness is Rathgen's *The Preservation of Antiquities*, of which an English translation is published by the Cambridge University Press; but we would advise caution in the

use of the methods therein described. Rathgen is a German, and more interested in demonstrating what clever things can be done in skinning a bronze, than in seeking to preserve those beautiful patines which are the joy of genuine art-lovers. The various men whose formulae he quotes are Teutons to a man, and, as might be expected, are more careful of hard materialistic facts than of the poetry of beauty communicated to things ancient by the sensitive, lingering touch of Time. To them the patine is nothing, the underlying metal all in all.

Forgeries. The subject of Egyptian forgeries is a wide one—too wide to fall within the scope of the present volume: yet a few hints may be useful. Experience is, of course, the best teacher, and the constant handling of objects of known authenticity is a more effectual safeguard than the most punctilious attention to "points" and warnings. Everything in Egyptian antiquities is forged to-day, and some of the imitations are extremely clever. Glazed figures usually fail in respect of colour, and the glaze is mostly thick and patchy. In genuine figures the glaze is thin and evenly distributed. Forgeries in carved figures, whether in hard or soft stones, or in wood or ivory, almost invariably betray their modernity through failure of the artist to reproduce the conventional characteristics of the style and period imitated: in human faces the ears and mouth will usually be found to be badly modelled, and the hieroglyphics, if the figure is inscribed, will almost certainly offer evidence of ignorance and bungling. Faked bronzes—at least, Egyptian bronzes—are less common

than is generally supposed. Many un-Egyptian-looking figurines and amulets, of coarse workmanship, in which departures from the conventional are especially flagrant, are of Romano-Egyptian origin. In this period the purely Egyptian significance of the national religion was lost, and the language of the monuments was almost a lost language too. Of forged scarabs we have spoken farther on.

Aah, Aah-Tehuti. Aah is one of the numerous gods mentioned in the Theban Recension of the *Book of the Dead*, and seems to be identical with AAH-TEHUTI, the moon-god, a form of Thoth. He is sometimes depicted in the form of a disk resting between the horns of the crescent moon; sometimes ibis-headed, and crowned with lunar disk and crescent; indicating that he represents the moon in all her phases.

AAH.

Aasith. The war-goddess Aasith appears to have been of Semitic origin, and becomes interesting to us chiefly by reason of the link which Müller finds between this divinity and the hunter Esau, deified as Usoos, whose female counterpart he believed her to be. She was a goddess of war, and is represented on horseback in woman's form, armed with shield and club. Her connection with the desert is borne out by the stele of Seti I. at Redîsiyeh (*Gods of the Egyptians*, ii. 281).

Af, Afu. Afu or Af was a form of the sun-god Ra, but a sort of defunct Ra—a dead god—in fact the sun

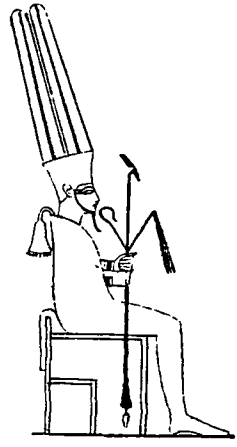
at night. He made his journey in the Sektet boat along the river of the Tuat or Underworld in company with Ap-uat, "the Opener of the ways," and other gods. He was also one of the gods who ministered to Osiris in the Second Hour of the Night, in which connection the cryptic expression occurs, "Afu *on his stairs.*" He is represented with a ram's head surmounted by a solar disk, and, according to Devéria, is named Af (=flesh, animal matter) because he is the type of the mysterious evolutions of organic substances in the period between death and a return to life—in other words, between sunset and sunrise. The Seker boat, *Hennu* (often mentioned in the *Book of the Dead*), which was dragged round the sanctuary of one of the Memphis temples on the great day of the festival of Seker, bore a coffer which was supposed to contain the body of the dead sun-god Af, a symbolic act referring to the revolution of the sun. Only pictorial representations of this god are known.

AF.

Amen, Amen-Ra. Amen, with whose name was afterwards incorporated the name of the sun-god Ra, was one of the primeval deities, and the chief seat of his worship was at Thebes. He is represented in five distinct forms: (1) as a man holding the *usr* sceptre and *ankh*; (2) as a frog-headed man; (3) as a *uræus*-headed man; (4) as an ape; (5) as a lion couchant upon a pedestal. Nothing appears to be known of his attributes in the

earliest times; but the word *amen*, which means "what is hidden," "what cannot be seen," seems to indicate that the god "was the personification of the hidden and unknown creative power, which was associated with the gods of the primeval abyss in the creation of the world, and all that is in it" (Budge). Not the god himself

AMEN-RA.



AMEN-RA.

MENTHU-RA.

only, his name also was said to be "hidden," which proves that the references are more than to the "hiding" or setting of the sun at evening, the interpretation which some Egyptologists have proposed. The cult of Amen was in much favour under the twelfth dynasty, when a sanctuary and shrine was built to his honour at Thebes, and when, from being a local deity he acquired an ascendancy throughout Lower Egypt, which eventually became so great that he acquired the proud title "King of the

gods." This ascendancy was probably due to the rise of the princes of Thebes to kingly power during the eleventh dynasty, a power which continued almost without a break for 2000 years. "As soon as the Theban princes became kings of Egypt," says Budge, "their priests at once began to declare that their god was not only another form of the great creative Sun-god who had been worshipped for centuries at Heliopolis in the north of Egypt, under the names of Ra, Temu, Khepera, and Heru-khuti, but that all the attributes which were ascribed to them were contained in him, and that he was greater than they. And as Thebes had become the capital instead of Memphis, it followed as a matter of course that all the attributes of all the great gods of Memphis were contained in Amen [or Amen-Ra] also. By these means the priests of Amen succeeded in making their god, both theologically and politically, the greatest of the gods in the country" (*Gods of the Egyptians*, ii. 4). The famous Hymn to Amen-Ra, written during the twentieth or twenty-first dynasty, illustrates the growth of his cult in a striking manner; and it will be remembered that it was a high-priest of Amen-Ra, Her-Heru-se-Amen, who founded the latter dynasty and became the first of a line of priest-kings. In this hymn, Amen-Ra is a god of manifold names—the "Only One, maker of things which exist"—upon whom is conferred all the chief crowns and insignia of divinity. Mankind came forth from his two eyes, and the gods sprang into being from his mouth. He is the guardian of the former when they sleep, and the governor as well as begetter of the latter.

The forms of Amen-Ra are more numerous and complex than those of Ra, the variations being associated with, and explained by, the absorption or affiliation of other deities as his cult gained ground. His simplest and commonest form is a standing human figure, adorned with armlets and bracelets, and crowned with solar disk and two tall plumes of feathers, from the back of which hangs a cord: one hand holds the *usr* sceptre, the other the *ankh*—or, less often, the *khepesh* war knife. Crowned with solar disk and serpent, he represents AMEN-RA-TEMU; and under this impersonation the *ankh*, which is provided with human arms and legs, is no longer carried in his hand, but stands in front of the god, to whom it offers lotus flowers. As MENTHU or MENTHU-RA, he personifies the destructive heat of the sun, and under this name was worshipped in the Thebaïd, and particularly at Hermonthis, the modern Erment. Certain references in the Pyramid texts show that his worship was widespread even as early as the sixth dynasty. His commonest titles are: "Menthu-Ra, lord of Thebes, King of the gods, he who is on his throne in Aptet, Merti, mighty one of two-fold strength, Sma-taui, Governor of Behutet, lord of Annu of the South, Prince of Annu of the North," and "lord of Manu" (Budge). Bronze and faience representations of Menthu-Ra exist in various collections, but the figure is rare. He appears as a hawk-headed man, wearing the two long plumes of Amen-Ra, near the base of which is a *uraeus* between two small horns. A double-headed amulet form is also known, of which there is an example in the Cairo Museum. As personifying the

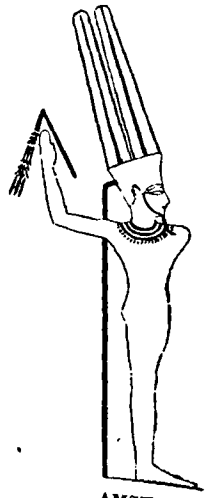
generative power of nature, Amen-Ra is given the body of AMSU (*q.v.*), and his uplifted hand bears the flail: this special form is known as FA-A, "the god of the uplifted hand." There are also ram-headed and crocodile-headed forms; and the goose and the scarab were both sacred to him. One text speaks of him as "Amen-Ra, the beautiful Goose"; and another (*Book of the Dead*, chap. clxiii.) as the "divine Bull Scarab."

Fine statuettes of Amen-Ra are in many collections, and amulet representations both of the common type (see above) and the Amsu form are fairly plentiful, particularly in bronze. Gold, silver, granite and faience examples are mentioned by Petrie: and there is a gold one at Cairo from the tomb of Queen Aahhetep (*vide* HAPI, p. 37). A fine bronze statuette of Amen-Ra as Amsu (twenty-sixth dynasty) in the British Museum is thus described by Dr. Budge: "The god stands on a pedestal, which is inlaid in gold with mythological figures, winged uraei, etc.; beneath his feet are nine bows, signifying the god's sovereignty over the nine great foreign nations. Before him, inlaid in gold, is the cartouche Ankh-s-nefer-ab-Ra. The figure was dedicated by Aba, the son of Abet, who was a scribe, and held the ecclesiastical dignity of *am Khent* to the queen whose name is mentioned above. On the sides of the lower pedestal are figures of the Nile-god bearing trays of offerings, the god Shu supporting the solar boat, and the symbol of the unity of Egypt."

Amen-t. *Ament* was the female counterpart of the local god Amen (that is Amen-Ra in his primeval form),

but she plays no important part in Egyptian mythology and is rarely mentioned in the texts. At a later period the goddess Mut usurps her position, and, later still, the goddess Neith, who, as the mother and wife of Amen-Ra, is called "Ament, the dweller in Apt, Nini." Apt was the northern quarter of Thebes, the very ancient centre of the cult of Amen. Ament was, in fact, one of the Theban triad of which the other members were Amen and Her-ka, the latter a solar form of the god Shu. We know of no statuettes or amulets of the goddess; in her Neith form she is usually depicted wearing the crown of Lower Egypt and with the symbol of water in her hands.

Amsu (called also **Min** and **Khem**). The ithyphallic god Amsu was the type of virility, reproduction and regeneration, and the chief seat of his worship appears to have been Panopolis, the Chemmis of Herodotus, formerly one of the most considerable cities of the Thebaïd. In the hieroglyphic texts the city is called, "Ap, the abode of Khem," and Khem was only another name for Amsu. On a stele in the British Museum (No. 191) the god is represented as one of a triad, the others being Kent (= Qetesh) and Reshpu, whom Budge regards as of Semitic origin. In the *Book of the Dead* (chap. xvii. 30) Amsu assimilates to Horus, in the passage: "Amsu is Horus,



AMSU.

the avenger of his father, and his coming forth is his birth"; and the deceased is made to say: "I am the god Amsu in his coming forth; may his two plumes be set upon my head for me." The god is represented upright, the right arm raised in the attitude of a sower, or as if waving the flagellum above his head. The body and left arm are swathed round like a mummy, and the head is surmounted by the double plumes of Amen, while the chest is covered by a wide collar (cf. AMEN, p. 11). Behind him are usually growing plants, indicating his power over the vegetative forces of Nature.

Amulet figures of Amsu in bronze, faience, steatite, wood, etc., were placed upon the chest of the deceased, and specimens—particularly in bronze—are not uncommon. Occasionally the figure is linked with Horus, or with heads of Hathor, but such amulets are much rarer.

ANHUR.

Anhur or **Aner**. Anhur was the local god of Abydos, and, before Osiris usurped the title, was honoured as the god of the dead. He ruled in Amentet, "the hidden place," under the title "Khenti Amentet," that is, "he who is chief of the unseen land," a title which was afterwards the distinguishing title of Osiris. According to certain theological systems, says Budge, Ta-urt, the hippopotamus-headed goddess, was the mother of Anhur, whom she brought into the world at Ombos

(*Gods of the Egyptians*, ii. 359). Anhur was also associated with the solar god Shu and the solar goddess Tefnut. The Greeks identified him with Ares.

The usual representation of the god is a walking human figure in long robe and corslet, wearing on the head a wig surmounted by four feathers, and holding a cord in both hands. There is an important headless example in calcareous stone in the Cairo Museum, 28 inches high, of which the robe and corslet are elaborately worked up. Examples are very rare, and are usually in bronze. The amulets also are rare. A faience specimen of Anhur and Tefnut together is in the Petrie collection at University College.

Anit. The goddess Anit was the sister—or sister-wife—of Ka-hetep (=Osiris), and her name was adopted by Hathor in Coptos. She is called the mother of Harpocrates in one of the Egyptian texts, and as Harpocrates was a form of the rising sun, we may presume that she was a solar goddess. Her city was An. We know of no amulets or statues of Anit. As depicted in Budge's great work, the goddess wears a double feather crown, while she holds in her right hand the *ankh*, and in her left the papyrus sceptre.

ANIT.

Anqet. Anqet was a Nile-goddess, whose name, according to Brugsch, is derived from the root *anq*, "to

surround, to embrace," and has reference to the goddess as the personification of the waters of the Nile, which embrace, nourish and fructify the fields (*Gods of the Egyptians*, ii. 57). A picture, reproduced in Lanzone, shows the goddess floating down a stream in a boat, and she is styled "Anqet, lady of Satet," which Satet is an island in the First Cataract. This would seem to support the view of Dr. Brugsch. The goddess was the third member of the triad of Elephantine, her associates being Sati and Khnemu; and in her pictures she wears a head-dress of feathers different from any other feather crown depicted by the Egyptians, and holds in her hands the *ankh* and papyrus sceptre. No amulets or statues of the goddess have been found.

ANQET.

Anthat, Anthretha. Anthat was a war-goddess of foreign —probably Syro-Phoenician— origin, and is depicted either as a throned woman holding a mace, spear, and buckler, or in a standing position, when she carries the *ankh* and papyrus sceptre, and wears a panther-skin. Her worship was probably introduced into Egypt "soon after

ANTHAT.

the Egyptians began to form their Asiatic Empire, *i.e.* the eighteenth dynasty" (Budge). Rameses II. (nineteenth dynasty) named one of his daughters Banth-Anth, *i.e.* daughter of Anth, and otherwise honoured the goddess. A goddess Anthretha is mentioned in the treaty of alliance which Rameses made with the Kheta (Hittites), and Budge is of opinion that she is identical with Anthat. The cult of Anthat seems to have flourished chiefly in Aphroditopolis and Herakleopolis Magna, at which places Hathor was identified with her at a later period. Representations both of Anthat and Anthretha are very rare, and there are no known statues of either goddess.

Anubis, Anpu. Anubis or Anpu, the jackal-headed god of the Underworld, was the son of Nephthys and Osiris; though in some texts his father is said to be Seb, and in others Ra. As the jackal god, he was associated with the dead, doubtless because jackals were generally seen prowling about the tombs. At the close of the funeral procession Anubis, as the "Opener of the way," received the mummy at the door of the tomb; and in the judgment-scene he acted for Osiris, examining the tongue of the great balance and taking care that the beam was exactly horizontal. He also produced the heart of the deceased for judgment, and looked after his body, which was in danger of being handed over to the "Eater of the dead" by accident.

Anubis was one of the great gods of Egypt, the last of

the Great Company of Heliopolis, and his cult was among the most ancient. In the Osirian myth it was he who embalmed the body of the dead god, swathing it in linen wrappings which had been woven by Isis and Nephthys; and thus he became peculiarly identified with the process of embalming—the god who presided at the mummification of the deceased. In this connection he is called

ANUBIS EXAMINING THE TONGUE OF THE GREAT BALANCE.

Um Ut, that is, "Dweller in the chamber of embalmment"; while chap. cxlv. of the *Book of the Dead* represents the deceased as saying: "I have washed myself in the water wherein the god Anpu washed when he had performed the office of embalmer and bandager." Plutarch (§§ 44, 61) should be consulted for some interesting beliefs about the god. Apuleius (*Golden Ass*, book xi.), describing the Osirian festival at Rome in the second century, speaks of Anubis as the "messenger between heaven and hell," who rears "terrifically on high his

dog's head and neck . . . displaying alternately a face black as night and golden as the day; in his right [hand] waving aloft the green palm branch, in his left the caduceus."

Statues and amulets of Anubis are very common, the latter in all materials. There is a remarkable bronze statuette-group in the Cairo Museum (38518), in which a kneeling figure of a man is adoring a standing representation of the god, in front of whom are two *uraei*. The god carries in his left hand the *Uas* sceptre. The very rare jackal-headed Archer, of which examples only occur in acacia wood, may be a form of Anubis. The three specimens of this amulet known to us are in the Cairo Museum, University College, and the collection of Messrs. Spink of London. The example in dealers' hands is specially interesting, as the head is surmounted by the *hezt* or white crown of Upper Egypt and plumes.

APET.

Apet. Apet was one of the hippopotamus goddesses of the primitive Egyptians, and the centre of her worship was Abt, *i.e.* Abydos. Perhaps it would be more correct to speak of her as a form of the hippopotamus goddess who was variously known as Apet, Rert, Rertu, and Taurt, for these were different personations of the one goddess rather than distinct divinities (cf. HIPPOPOTAMUS, p. 155). Statuettes and amulets of Apet are very rare, and the only example we have met with is a human-headed hippo-

potamus figure, which was found in a fourth dynasty tomb. Budge depicts under this name a hippopotamus head crowned with disk, horns, and feathers.

API-HON-S.

" **Api-hon-s.** The goddess Api-hon-s is only known by one specimen, that in the Cairo Museum. This is a small seated figure in felspar, clad in a robe descending to the ankle, and wearing on the head the usual coiffure of divinity, the *klaft*. The base of the statuette, which is in blue enamel, bears an inscription, and the cartouche of Psemthek I. (Psammetichus), which places it definitely to the twenty-sixth dynasty.

Apuat. Apuat is the jackal-headed god of the Underworld, who performs for the deceased, as " Opener of the roads of the North," what Anpu (Anubis) undertakes as " Opener of the roads of the South." The two gods, says Budge, " are often seen depicted on stelae, where they symbolize the two halves of the year, and the night and the day sky, and the periods of waxing and waning of the powers of nature in summer and winter " (*Gods of the Egyptians*, i. 494). In the text of Unas, a king of the fifth dynasty, Apuat is referred to as he " who cometh forth from the tree Asert," and the god is called upon to witness that the mouth of the king is pure, because he eats and drinks nothing except that upon which the gods live (*Ibid.* ii. 119). In a prayer for the deification

of the members of the body of Pepi I. (sixth dynasty), we read: "The *face* of this Pepi is the face of Apuat; he cometh forth and raiseth himself up in heaven." Probably many of the statuettes and amulets which are labelled "Anubis" really represent Apuat, but in the present state of our knowledge it is not easy—if, indeed, it is at all possible—to mark the distinction (cf. ANUBIS, p. 19).

Asar-Hapi (*Serapis*). The bull-god Asar-Hapi is the Serapis of the Greeks: the latter name being merely a blend of the Egyptian names Asar, Hapi (= Osiris, Apis). Not till the beginning of the New Empire (*c.* B.C. 1600) were Apis and Osiris joined together by the priests of Memphis; and it was much later than this that the cult of Asar-Hapi became widespread in Egypt. Mention of the temple of Asar-Hapi is, indeed, found in a twenty-sixth dynasty text, but it was in Ptolemaic times that the worship of the god became general, when, largely through the influence of Ptolemy Soter, Alexandria was made the chief centre of the cult. Statuettes of the god are extremely rare. There is an important bronze example in the Cairo Museum about 7½ inches high, of the twenty-sixth dynasty—a walking bull-headed human figure, crowned with solar disk and *uraeus*: the plinth is inscribed. The famous Serapeum at Memphis

ASAR-HAPI.

was not built in honour of Asar-Hapi, but was simply an Apis mausoleum ; hence, as applied to that structure, the word is a misnomer. The Serapeum erected by Ptolemy Soter at Alexandria is rightly so named, for here was set up the statue of Asar-Hapi, to which flocked worshippers from all parts of Egypt, and even from the Mediterranean islands and Greece. This great sanctuary, which was richly painted and gilded, and contained a library of 300,000 volumes, was said to be only surpassed in splendour by the Capitol at Rome.

Astes. The god Astes is mentioned in an enigmatic manner in several chapters of the *Book of the Dead*, says Pierret. He is represented with a human head without adornment, in the fourth vignette of chapter xviii., where he presides at the "Way of death." In chap. cxlv. 81, the deceased says: "I have entered into the house of Astes, and I have made supplication to the Khati gods and to Sekhet in the Temple of Net" (Neith). Statuettes and amulets of the god are unknown.

ASTES.

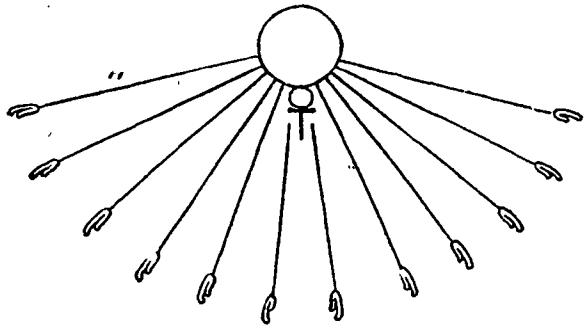
Astharthet (*Ashtoreth*). The cult of Ashtoreth, the Astharthet of the ancient Egyptians, was introduced into Egypt about the eighteenth dynasty, and appears to have attained considerable importance in the reign of Amenhetep III. (*c.* B.C. 1450). To the Egyptians she was a

moon-goddess, and also stood for all that is terrible and destructive in war. She is depicted as a lion-headed human figure in a robe reaching to the ankles, wearing the lunar disk and holding in her right hand the *menat* or whip. She drives a quadriga, the horses in which are trampling on the prostrate figure of a man. In one of the Egyptian texts the goddess is called "Mistress of horses, lady of the chariot, dweller in Apollinopolis Magna" (*i.e.* Edfu), in which character she accompanies Ra and Hathor to Behutet (Edfu) to view the dead enemies of Horus after his great battle with Set. Astharthet is the Ishtar of the Assyrians.

ASTHARTHET.

Aten. The name *Aten*, which in the eighteenth dynasty became that of a great solar-god, was originally applied to the material body of the sun only, the visible emblem of Ra; but in the remarkable religious upheaval effected by Amen-hetep III., and completed by his son, the Khu-en-Aten of history, Aten became a god of the first rank—in fact, the supreme god of Egypt. "The creed of Aten," says Budge, "ascribed to the god a monotheistic character or oneness, of which it denied the existence in any other god. This being so, the new religion could neither absorb nor be absorbed by any other; similarly, Aten could neither absorb nor be absorbed by the other gods of Egypt, because he had nothing in

common with them." At the same time, the attempt to identify Aten with the Adon [=Lord] of the Hebrews may be dismissed as fanciful. We know of no human or



ATEN.

beast-like representation of the god, his invariable emblem being the rayed solar disk. In some pictures the rays terminate as hands, which are conferring blessings upon those on whom the rays fall—usually the king and members of his family.

ATMU.

Atmu, Atum. The human-headed eel-god Atmu or Atum may possibly be a special form of Tmu or Tum (*vide* p. 129) whose name is sometimes written with the short *a*, but we have met with nothing in the mythological history of that god which establishes identity. Daressy treats them as distinct in his great catalogue of gods at the Cairo Museum (*Statues de Divinités*, pp. 35 and 180), and Budge does not mention an eel-bodied form of

Tum in his *Gods of the Egyptians*—nor, indeed, *any* eel-god. Examples are extremely rare, though there happen to be three in the Cairo Museum, one of which is two-headed. The double heads wear the *atef* crown: the two single-headed examples are surmounted by the *pchent*. All three specimens are in bronze.

Ba. There were at least four Egyptian gods worshipped under this name, but only one of them calls for special notice. We refer to the Soul-god or World-soul indwelling the Tchafi who dwelt in the city Tettu among the Elysian Fields of the Delta. Just as microcosmic man was supposed to be made up of several component parts, physical and spiritual, so the vast macrocosm of nature was thought to be similarly constituted. Thus there was a World-body (*i.e.* the material universe) as well as a World-soul, and the type of the former was the body of Osiris, the god whose chief northern shrine was in Tettu. The World-soul was identified with various gods—Ra, Shu, Seb, Osiris, Tefnut and Neith—and its symbol was a bearded man-headed hawk, the god Ba.

BA OR WORLD-SOUL.

The three other deities of this name were:

(1) **Ba**, an hour-god of the Tuat. In the *Book of the Pylons*, a work of the Theban priests of the New Empire

(*c.* B.C. 1650), BA appears as one of the gods of the eleventh hour, standing on the right hand of the boat of Ra; and elsewhere it is said of Menthu-Ra, a form of the great sun-god, that "he hath gone down like Ba"; a phrase which does not, however, convey much, unless that the two Bas may be identical.

(2) Among the multitude of gods referred to in the *Book of the Dead* is a third BA, whom Budge describes as an iron-god, but about whose cult we know nothing.

(3) In the story of the Defeat of Set, inscribed on the walls of the temple of Edfu, that god of evil fame is called BA in the passage, "the monster Ba hath turned himself into a hissing serpent; let Horus, the son of Isis, set himself above his hole in the form of a pole, on the top of which is the head of Horus, so that he may never again come forth therefrom."

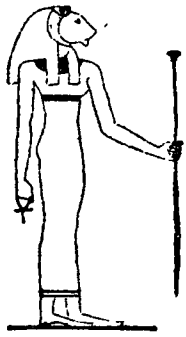
Bairtha. The Phoenician goddess Bairtha was the female counterpart of the Baal-zephon of the Bible. Her full name was Bairtha Tchapuna (*i.e.* Ba'alath of Tchapuna), and Tchapuna was the city of Baal-zephon, on the borders of Egypt, close to the scene of Israel's last encampment prior to the passage of the Red Sea (Exod. xiv. 2). The peculiar powers of the goddess can only be surmised from the scanty references to the male deity, who, as might be expected from his Phoenician origin, was connected with the sea. "In a fragmentary inscription of Esarhaddon," says Budge, "the god Ba'al-Sephon is mentioned, together with other Phoenician gods, in a

series of curses, and these are invoked to bring down upon the ships an evil wind which shall destroy both them and their rigging" (*Gods of the Egyptians*, ii. 282). Representations of Bairtha are, we believe, unknown.

Bar, Pa-Bar. A Syro-Phoenician deity, the Baal of the Hebrew Scriptures. This divinity—the spread of whose cult, through the marriage of Ahab with Jezebel, daughter of Eth-baal, wrought so disastrously among the ten tribes—was introduced into Egypt under the eighteenth dynasty, during the wars of Thothmes III. with the Retennu or Syrians (*c.* B.C. 1580). Though the greatest of all the Phoenician gods, Bar seems to have been regarded by the Egyptians chiefly as a foreign war-god who had stood by their enemies in many a hard-fought fight, and therefore was entitled to reverence. With the one exception of the temple at Tanis, they do not appear to have built sanctuaries to his honour, nor did they represent him in any form or material. Rameses II., in the vainglorious account of his victory over the "vile Kheta," likens himself to Bar in the passage, "Then his majesty arose like Mentu: he seized his panoply of war; he clad him in his haubergeon; himself like Bar in his hour." In the Delta the god Set was endowed with all the attributes of Bar, and the prevalence of the name throughout Egypt may be conjectured from its frequent use in proper names, as Bari-Menthu, Bari-Rumau, etc. Outside of Egypt, the great original of Bar seems to have symbolized the sun, and, less frequently, the planet Jupiter. The

Beltein fires, lit in early summer in Scotland and Ireland, are thought to be a survival of Baal worship.

Bast. Bast, the "Lady of the East," and one of the most famous of the Egyptian gods, had the chief seat of her worship at Bubastis in Lower Egypt, the city which was excavated with such splendid results by M. Naville. The great triad of Bubastis consisted of Osiris, Bast and Nefer-Tem. Bast is usually represented as a cat- (more rarely, lioness-) headed woman, holding in her right hand a sistrum, and in her left an aegis, surmounted by the head of a cat or lioness. She was also worshipped in the form of a cat. Budge regards her as the personification of the sun's heat, *i.e.* its milder heat, which encouraged the growth of vegetation and the germination of seeds. The name of Bast occurs often in the Pyramid texts, but rarely in the Theban Recension of the *Book of the Dead*. Among the goddesses with whom she was sometimes identified were Rat, the female counterpart of Ra; Temt, the female counterpart of Tem; Isis, Mut, Sekhet and Iusaaset. Probably also she was the female counterpart of the triune-god, Ptah-Seker-Asar. As a moon-goddess, she is the mother of the lunar god Khensu, and exercises a special influence over women at child-birth. Her chief festivals



BAST.

BAST.

were celebrated during April and May, and women played a prominent part in them—not in the most creditable manner, if the statements of Herodotus may be accepted.

Statues and statuettes of Bast are common, particularly in bronze, and the finer specimens are often inlaid in gold or silver and elaborately chased. Amulets of the goddess also exist in most materials, electrum examples among the rest.

Bennu. The god Bennu was an Osirian personation of the Bennu-bird, that is, a human figure in the characteristic attitude of Osiris, with a Bennu's head crowned with the double plumes, *uraei*, and other emblems. The god carries, like Osiris, the flail and crook. He was also identified with Ra. The sanctuary of the Bennu was the sanctuary of those two great gods, and was called Het Benben, *i.e.* the "House of the Obelisk" (Budge). In the *Book of the Dead* he is entitled "the Morning Star of Ra," *i.e.* the planet Venus (xiii. 2), and "the soul of Ra," *i.e.* the sun (xxix. c. 1); and in this connection it may be pointed out that the sun was supposed to rise over the famous Persea tree, wherein the Bennu-bird (=Phoenix) renewed himself. Representations of the god are only found in the Egyptian texts: there are no known statues or statuettes.

BENNU.

We refer, of course, to the Osirian form; models of the bird itself are not uncommon. (*Vide* BENNU-BIRD, p. 141.)

Bes. The god Bes was not of Egyptian origin, but is thought to have been introduced from "the land of Punt"—that part of the African coast which extends from the Straits of Bab-el Mandeb to Cape Gardafui. He is a god of somewhat complex character, half evil and half beneficent—a squat, crooked, grotesquely hideous dwarf, who wears a beast's skin with the tail hanging down behind. Bes is connected with all Egyptian birth-scenes, and with the toilet, the mirror-handles of Egyptian women being frequently adorned with his image. He was also the god of dancing, music and revelry. As a war-god he sometimes takes the place of Set, and in that connection represents the savagery and wicked lust of war. Heuzey identifies him with Terpon, one of the minor Phoenician gods; and if this identification be correct, the "teraphim" or household gods mentioned in Genesis (xxxi. 19) were probably images of Bes, as the name *teraphim* has a true etymological affinity with *terpon*. This, of course, implies a Semitic rather than an African origin. Budge, however, favours the thought that the cult of Bes originated in Africa, a view that was certainly held by the Egyptians themselves in late dynastic times, but instead of tracing

BES.

it from Punt, he finds its most ancient home somewhere in equatorial Africa. The reasons which he advances are worth transcribing. "The figure of Bes suggests that his home was a place where the dwarf and pygmy were held in esteem, whilst his head-dress resembles those head-dresses which were, and still are, worn by the tribes of Equatorial Africa, and this would lead us to place his home in that portion of it which lies a few degrees to the north of the Equator. The knowledge of the god, and perhaps figures of him, were brought from this region, which the Egyptians called the 'Land of the Spirits,' to Egypt in the early dynastic period, when kings of Egypt loved to keep a pygmy at their courts. The earthly kinsmen of the god who lived to the south of Egypt were, no doubt, well known even to the predynastic Egyptians, and as the dynastic Egyptians were at all times familiar with the figure of Bes, those of the late period may be forgiven for connecting him with the 'Land of the God' or Punt, whence, according to tradition, came the early people who invaded the Nile valley from the east, or south-east, and settled in Egypt at no great distance from the modern city of Kena" (*Gods of the Egyptians*, ii. 287, 288).

BES.

BES AMULET.

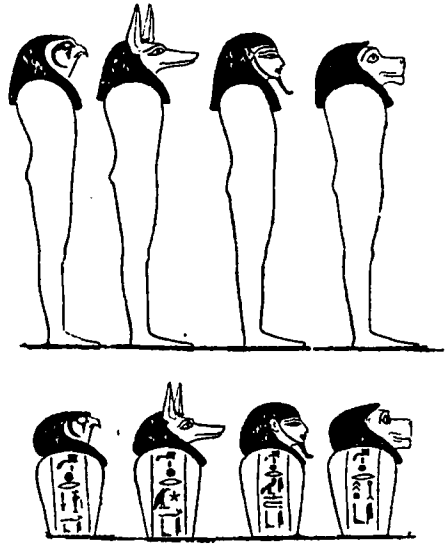
Statuettes of the god occur in great number and endless variety of form, and certainly no amulet is more common than the Bes. The characteristic head-dress of the god is a crown of from three to five leaves or feathers, disposed in a row, but he frequently appears without a crown, particularly in amulets which have the head only. Figures of Bes occur on Babylonian, Persian and Gnostic seals.

Ha. Ha is a serpent-headed god, the centre of whose cult seems to have been at Saqqarah, though almost nothing is known of him. His name is not even mentioned by Budge in his important work on the *Gods of the Egyptians*, but there are no less than six statuettes of the god in the Cairo museum, and others exist in various collections. He is represented both as a seated and walking human figure, with serpent head crowned with the *atef*, which is surmounted by a disk. A fine specimen, 15 inches high, in the museum named, has an addition to this head-dress of ram's horns and three *uraei*.

HA.

Hapi, Tuamutef, Mestha, Qebhsennuf (gods of the Underworld). The four genii of the Underworld, called also the gods of the Cardinal Points and the gods of the Canopic Jars, were Hap (later, Hapi), the baboon-headed, representing the North; Tuamutef, the jackal-headed, representing the East; Amset (later, Mestha), the man-

headed, the genie of the South; and Qebhsennuf, the hawk-headed, the genie of the West. They were the four sons of Horus. The canopic jars received the internal organs of the deceased; Mestha guarding the stomach and large intestines; Hapi, the smaller intestines; Tuamutef,



THE FOUR GENII OF THE UNDERWORLD.
In the lower row the genii are seen as the guardians of the canopic jars.

the heart and lungs; and Qebhsennuf, the liver and gall bladder. Moreover, "the two arms of the deceased were identified with Hapi and Tuamutef, and his two legs with Amset and Qebhsennuf; and when he went into the Sekhet-Aaru [the Elysian Fields of the Egyptians], they were his guides and went in with him, two on each side" (Budge). The four gods or genii are always represented

as mummified human bodies, with baboon, jackal, man and hawk heads respectively: but the heads are not represented as mummified. They are found in amulet form in most materials, chiefly in faience: and the number of wax specimens is to be specially noted. We do not remember to have seen a bronze example. There was a magnificent set in light-blue glazed faience in the Hilton Price collection, with a complementary scarab and pair of hawks' heads in the same material. At the Price sale it passed into the hands of Dr. Acworth at a high, though not too high a figure, viz. seventy-four pounds. In the Hearst collection, New York, is a remarkable twenty-sixth dynasty set in white and green glaze: the parts coloured green are the wigs and bases of the gods (cf. RES-HATI).

Hapi (god of the Nile). The Nile-god, Hapi—whose usual representation is a male standing figure, with hanging breasts, wearing the sign of water and holding lotus-flowers—was one of the chief gods of Egypt; though in consequence of the peculiar sacredness always ascribed to him, his being was shrouded in a certain mystery, and he seems to have been approached through Ptah or Khnemu, one of whom is styled "Lord of fish," "Creator of wheat and barley," and the other, "the bringer of food . . . who filleth the store-houses and heapeth up high

HAPI, THE NILE GOD.

in the granaries" (*First Steps in Egyptian*, pp. 205, 206). In the hymn to Hapi from which these titles are taken, the Nile-god himself is said to be such an one as "cannot be figured in stone: he is not to be seen in the images on which are set the crowns of the south and the north with their *uraei*: offerings cannot be made to him: he cannot be brought forth from his secret places: his dwelling-place is not to be found out: he is not to be found in the shrines which are inscribed with texts: there is no habitation which is sufficiently large for him to dwell in, and the heart [of man] is unable to depict him" (*Gods of the Egyptians*, i. 147). Important as was the god, it is therefore no matter for surprise that his statuettes are extremely rare. There is a fine quartzite statue in the British Museum, and the Cairo Museum has two in bronze. In one of the Cairo specimens the god is in the act of uniting the symbolic plants of the North and South; the left foot is placed on the lower part of the symbol of union, the *Sam*; the right hand is supported against the chest; the left hand, which is extended a little from the body, holds the cord which is to be wound around the emblem (Daressy's *Statues de Divinités*, p. 34 and plate vii.).

THE SOURCE OF THE NILE.

The quartzite specimen noticed above bears a dedication to Amen-Ra by Shashanq, "general of all the

mighty bowmen of Egypt," a son of Uasarken I. (twenty-second dynasty). Amen-Ra, says Budge, included the attributes of Hapi among his own. The god, in this example, bears on his outstretched hands an altar, from which hang bunches of grain, green herbs, flowers, water-fowl, etc. In the only other figure of Hapi in the same museum, the god wears a cluster of papyrus plants along with the *utchat* or Eye of Horus.

Harsiesi. Harsiesi is a pantheistic deity, with human body and head of Bes, combined with numerous familiar emblems, such as wings, serpents, lions' heads, etc. A bronze specimen in the Cairo Museum has lions' heads fixed to the knees; the right hand holds the *ankh* of life; the left, a serpent; the body is engraved all over with eyes; two supplementary arms hold bundles of emblems, of which the upper parts are broken; and proceeding from the back are two pairs of wings, which are prolonged down to the feet as the body of a bird. From each side of the head project four heads of animals, horizontally placed—on the right, a crocodile, hawk, ram and cat; on the left, a jackal, lion, cynocephalus and bull. These are the main features, which, moreover, are descriptive of most of these hybrid figures of Harsiesi. They are met with in bronze, stone (schist and limestone), terra-cotta and faience (cf. PTAH-PATÊQUE, p. 100).

HARSIESI.

Hathor, Het-Hert. Hathor or Het-Hert, from earliest times one of the chief goddesses of ancient Egypt, was worshipped under the form of a cow, and was pre-eminently the sky-goddess. She was intimately associated with the sun-god Ra, of whom she was the female counterpart, as well as with almost all the great local goddesses. Her shrines were even more numerous than those of Horus. "The old cosmic Hathor," says Budge, "was the personification of the great power of nature, which was perpetually conceiving and creating, and bringing forth, and rearing, and maintaining all things, both great and small."

HATHOR.

Her name, Het-Hert, signifies the "House above," *i.e.* the region of the sky; while another form of the name, Het-Heru, means the "House of Horus," Horus being the god who, as the personification of the rising sun, dwelt in the heavens. In a solar sense, Hathor was, in fact, regarded as the mother of Horus, and is represented as a cow giving milk to the sun-god: hence, also, the Egyptian kings, as identified with Horus, are sometimes figured at the breasts of the Hathor-cow. Furthermore, as the mother of the morning sun, Hathor assimilates to Nubt, and personifies the night-sky out of which the sun arises; in which rôle she is represented as a cow walking out from the funeral mountain of Amentet, her body marked with crosses to represent stars, and the *menat*, an emblem of joy and pleasure, at the back of her

neck. The Persea-tree was sacred to her, and in the funeral subjects of the Theban tombs she performs the same office to the deceased and his friends as the goddess Neith—giving them the fruit and drink of heaven.

Budge enumerates no less than seventy local deities with whom the goddess was identified, and he points out the difficulty which this lavish appropriation of the attributes and qualities of those deities must have presented to the devout worshippers of Hathor. The fact that, at a comparatively early period, a selection of the Hathors was made, shows that this difficulty was seriously felt. The representative Hathors were usually seven in number—seven being the figure of mystic completeness—but in different parts of Egypt the assimilated forms were not necessarily the same. They were represented as young draped women of pleasing appearance, holding tambourines, and crowned with a vulture head-dress, surmounted by a cow's horns and the solar disk. In the "Tale of the Two Brothers" they play the part of prophetic fairies, "for in that entertaining narrative," says Budge, "they are made to come and look upon the wife whom Khnemu had fashioned for the younger brother Bata, and who 'was more beautiful in her person than any other woman in all the earth, for every god was contained in her'; but when they had looked upon her, they said with one voice, 'Her death will be caused by the knife'"

HATHOR.

(*Gods of the Egyptians*, i. 434). Among the Greeks, Hathor was identified with Aphrodite as the personification of all that was true, beautiful and good.

Doubtless the commonest Hathor form next to the cow is the standing female figure crowned simply with the disk and horns. Specimens of this type, in bronze and faience,

HATHOR GIVING DRINK TO A SOUL IN AMENTET.

are in most collections. Somewhat rarer is the figure with disk, horns and double plumes surmounting a rayed *klaft* or coiffure. But the scarcest of all is the form with the cow's head and woman's body, of which examples exist both in faience and bronze. In one of the Cairo Museum specimens the *klaft* is encrusted with gold, and the eyes are also in the precious metal. Amulets of the goddess are fairly plentiful, and examples occur in gold, silver and porphyry, as well as the more usual materials. They follow

the forms mentioned above; but amulets also occur of the head only, with straight or curled wig. Petrie points out that king Narmer (second dynasty) wears a Hathor-head on his waist-cloth in the representation of him on the remarkable slate tablet in the Cairo Museum (*Amulets*, p. 38; *Hist. of Egypt*, i. 20).

Hat-mehit. The goddess Hat-mehit was the female counterpart of Ba-neb-Tettu, the great ram-god of Mendes, a local form of Khnemu. She is represented on the Mendean stele as a woman, with right hand uplifted, and holding in her left the *ankh*; while on her head is a fish —presumably the lepidotus. Hat-mehit is called "the Powerful One of Mendes, the Wife of the god in the temple of the Ram, the Eye of Ra, the Lady of heaven, Mistress of the gods." Statues of the goddess are rare. In a fine blue porcelain example in dealer's hands [Spink, London], the goddess holds the *uzat* in place of the *ankh*, while the fish, a very good model of the lepidotus, lies extended on her *klaft* or coiffure. A bronze specimen with inscribed socle, in the Cairo Museum, shows the goddess seated, and the fish is supported on a crown of three serpents. Kneeling before the goddess is a tiny figure of Amen-ar-tas I. (twenty-third dynasty), which also bears an inscription.

Heka. Heka was an early dynastic god, apparently a local (Memphite) form of Horus, whose name occurs in one of the Pyramid texts, but about whom very little is known. In the *Book of the Pylons*, a Theban compilation

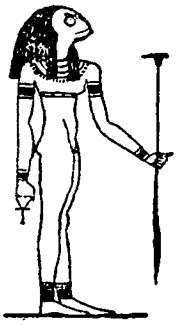
by priests of the New Empire (*c.* 1650 B.C.) from a much older work, Heka stands in the stern of the sun-boat, in the First Division of the Tuat or Underworld, as the god of magical words; and he appears as one of the gods who accompanied Osiris to Henen-Su (Herakleopolis), that region of mystery where dwelt the Great Bennu, and the god with greyhound face and human eyebrows who watched by the "Lake of Fire" for the dead that passed that way. The god is the third person of the triad Sekhet, Nefer-Tum, Heka, of which there is a fine though incomplete bronze example of the Saïte period in the Cairo Museum. Heka in this group is a Horus-like human figure, wearing the crowns of Upper and Lower Egypt, and holding in his right hand an emblem in the form of a curved feather with a sort of lotus handle. The god is also represented in a second group in the same museum, an amulet in grey schist, consisting of four figures, viz. the triad already mentioned and Ptah.

Henbi, Heneb. Heneb or Henbi was a local god, of whom little is known, and whose city was Henen-su or Herakleopolis Magna. He seems to have been a god of agriculture, who presided over vineyards and grain-stores. In the Saïte period an official named Heru planted two vineyards in his honour. Statuettes of the god are unknown (*vide* HER-SHEF, p. 45).

Henti. Very little is known of the god Henti, whose name occurs in the *Book of the Dead*, and whose symbols are two crocodiles: but Budge is inclined to regard him

as a form of Osiris. In the vignette to chap. clxiii. of the above work Neith is accompanied by two crocodiles, which may have some connection with the god Henti, but this is only conjectural. There are no known amulets or statues of the god.

Heqet. The frog-headed goddess Heqet was the female counterpart of Sebek-Ra of Kom Ombo; though she also figures as the wife of Khnemu. She seems to have been a form of Nut; and in Apollinopolis Parva was identified with Hathor, when the worship of that goddess had spread throughout Egypt. At one period she was identified with Her-shef, or, at least, the attributes of Heqet were appropriated by the god. Though one of the very early deities, whose cult survived even into Christian times, her rôle is somewhat vague. She seems to have been associated with the Egyptian idea of resurrection, and in the funeral obsequies of Osiris depicted on the walls of the temple at Dendera, the goddess bears an important part, being figured beside the bier of the dead god; while in another scene a frog is seated at the foot of the bier (*vide* FROG, p. 151). Moreover, in the text of Pepi I. (sixth dynasty) the back of the deceased is identified with, or dedicated to, Heqet, in a passage which suggests the thought of resurrection: "The back of this Pepi is Heqet; he cometh forth and raiseth himself up in heaven." It is



HEQET.

significant, also, that Lanzoni mentions a lamp of Christian times, whereon a frog forms a feature of the decoration, and which bears the legend: Ἐγὼ εἰμι Ἀναστάσις, "I am the Resurrection." According to the Westcar Papyrus, Heqet was one of the deities who assisted in bringing User-ka-f, a fifth dynasty king, and two of his successors into the world, and who decreed that they should be kings of Egypt. This shows how ancient was her cult. We do not remember to have met with any model of the frog-goddess, though amulets of the frog are, of course, common.

Her-shef. The solar god Her-shef, whose right eye was the sun and whose left eye was the moon, and who breathed from his nostrils the life-giving north wind, was the great god of Henen-su or Herakleopolis Magna. As figured in Lanzone, he has four animals' heads on a human body, the heads being those of a bull, a ram and two hawks, and above the heads are the characteristic horns of Khnemu, surmounted by two plumes and four knives. In the ritual of the *Book of the Dead* Her-shef is regarded as a local form of Khnemu, namely, at Herakleopolis; which place seems to have possessed a separate system of theology, and is connected with a number of mythological events. Here lived the flame-born Bennu (*q.v.*) or phoenix, and the dreary monster Set-qesu, the "Crusher of Bones";

HER-SHEF.

here, too, was Nareref, a sanctuary of Osiris, which contained the torture-chamber called Sheni and the "Pool of Fire"; and here were the fabulous lakes Heh and Uatch-ura, and the rapacious Beba, the devourer of hearts, with greyhound face and man's eyebrows, who sat by the fire-pool watching for the dead. The small bronze Her-shef in the Cairo Museum is a ram-headed seated figure, holding in his right hand the *khopesh* and in his left the flagellum. He wears an elaborate head-dress, consisting of *klaft*, *atef* crown, solar disk, horns and two *uraei*.

Heru, Horus. The cult of Horus goes back to the remotest antiquity, and he seems to have been the first god worshipped throughout Egypt. He was the son of Osiris and Isis, and the story of how he waged war against his father's murderer, Set, is one of the great hero-myths of the old Egyptians. As Heru-ur, *i.e.* Horus the Elder, he is usually represented with a hawk's head—his solar aspect and earliest form; as Heru-pa-khart, *i.e.* Horus the Younger, the Harpokrates of the Greeks, he is a child or young man; and though these forms stood for two distinct deities in the earliest times, the myths were soon confused, and the Horus who entered into victorious conflict with Set, became identified with Horus, the rising sun, the Greek Apollo. As the sun in his full strength he becomes merged in Ra, who may be said to represent

HERU-PA-KHART.

the sun in its meridian glory, and who is therefore supreme among the solar deities (*vide* HERU-KHUTI, *infra*). The Egyptian name of Horus, viz. Heru, means "he who is above," and is an allusion to his heavenly origin: hence, too, the hawk, as a creature deriving (in appearance) from the empyrean, became his symbol. Later, though still at quite an early period, the meaning of the name became lost, or the name itself was confused with *Her* or *Hra*, the Egyptian word for "face"; and hence in funeral texts of the fifth and sixth dynasties one finds allusions to the Face of Heru as the Face of heaven, while the children of Horus are said to have their abode in the "tresses" of that Face. Of this Heru or heaven-Face, the sun is the right eye and the moon the left, and in various Egyptian texts they are both spoken of as the "Eye of Horus." A "Horus dwelling without Eyes" would indicate the moonless night-sky.

With these preliminary remarks, we will consider briefly a few of the many impersonations of Horus, commencing with the two essential forms already touched upon, viz. Heru-ur and Heru-pa-khart.

(1) **Heru-ur**, or "Horus the Elder," is to be regarded as the primitive Horus, the son of Ra and Hathor; though doubtless Heru without any titulary determinative, the son of Isis, whose cult goes back to the early archaic period, was his great original. Besides being depicted as a hawk-headed man, Heru-ur is sometimes represented as a hawk-headed lion. His crowns are usually the *Hezt* and *Tesher*, *i.e.* the white and red crowns of Upper and Lower Egypt, but in a form depicted in Lanzoni he is seen with

the horns of Khnemu, surmounted by plumes, disks, *uraei*, etc. As symbolizing the Face of heaven by day, we find him in opposition to Set, who symbolized the Face of heaven by night. His shrines were numerous, the most important being at Sekhem, where he was worshipped as a lion, and called Lord of the *Uzati* (the two *Uzats*), *i.e.* Lord of the Sun and Moon. He was the head of the triad of Ombos, the deities completing the triad being Ta-sent-nefer, his female counterpart, and their son P-neb-tani, who wears a lock of hair at the side of his face, like the Younger Horus. Some of the statues of Heru-ur are extremely fine in execution; and the smaller figures, particularly the bronzes, are in many instances finished with the utmost elaboration. His amulet is fairly common, and is hardly distinguishable from the amulet of Ra, unless, indeed, we adopt Petrie's suggestion, and conclude that plain hawk-headed figures are Heru-ur and those with the sun's disk are Ra. They were placed on the chest and stomach of the mummy. In conjunction with Set, the god of darkness, Horus makes the double-god Heru-ur-Suti, a personification of day and night [*vide infra* (3)].

(2) **Heru-pa-khart,** *i.e.* "Horus the Younger," the Harpokrates of the Greeks, is the most familiar of all the Horus forms. The walking or seated boyish figure, with hand to mouth, wearing on the right side of his head the lock of perennial youth, is to be found in all collections; a far rarer form shows the god emerging from a flower, the lotus flower which blossomed in the heavenly abyss of Nu; and Lanzone depicts him seated inside a box,

which rests on the back of a lion. According to the Egyptian texts, he was born at Hermonthis in the precincts of the temple-quarter Qemqem, his father being a Horus god, and his mother the hippopotamus-goddess Rat-tanit. He seems to have been worshipped under seven aspects, each having a distinguishing name connecting the god with some other deity or with a special characteristic. It is the Younger Heru who is the central figure in those curious and interesting records of ancient Egyptian polytheism, the *Cippi* of Horus. These Cippi are stelae of varying sizes, cut in basalt or softer stones, and sculptured in low relief with figures of the god and of noxious animals subdued by his power; together with magical formulae, and, in some cases, figures of other and subsidiary gods. Of this sort is the famous Metternich stele, so familiar to us by illustrations, and so important both by reason of the clear figures of the gods sculptured thereon and the illuminating nature of the text. The inscription is of a magical character, and the stele itself is nothing more than a gigantic talisman or amulet. All the Cippi are of this description: some are quite small, while others are as much as 18 inches in height. They were used as domestic amulets, to protect from reptile and insect attacks, and doubtless that is why, in these examples, the god is represented with his feet on two crocodiles. The Cippi were probably hung up in the courtyards of houses

HERU-PA-KHART.

or on the walls of dwelling-rooms. In the commoner amulets of Harpokrates the god is seated or standing, with finger to lip, a crowned or uncrowned naked boy, wearing the customary lock of youth. In other examples, which are very plentiful, he is seated on the lap of Isis, who suckles him. The lotus type (*vide supra*) is very rare, and is thought by Petrie to be an Indian importation; an equally rare type shows the god seated on a goose, a rendering which emphasizes the suggestion of youth, as the goose as a hieroglyphic means "child" or "son." In the Hilton Price sale was a very fine inlaid figure of Heru-pa-khart seated on a lion-supported throne, the base of which bears the inscription in gold characters, "dwelling in Tattu," and the partly obliterated name of the person who dedicated it to the god. The inlay of the collar is in copper and gold, while the eyes, nails of the feet and some lotus flowers are in gold and silver. This piece fetched one hundred and fifty-four pounds under the hammer.

(3) **Heru-Behutet** is another of the important—and in ancient times very popular forms of Horus. It was the name given to the god by Thoth on the occasion when Horus, in the form of a great winged disk, gave battle to the enemies of his father, Osiris, and vanquished them; and the materialized scene of the mythical exploit was Behutet, the modern Edfu, which also, by mandate of Thoth, was henceforth called the "City of Horus." This was the conflict in which the god of darkness (Set) was overcome by the god of light (Horus), who was assisted by a number of Mesnitu, or men armed with weapons of metal. In one of the wall-paintings of this conflict Heru-Behutet

is represented as a hawk-headed human figure, wearing the crowns of Upper and Lower Egypt, and wielding a mace or club. In his left hand are a bow and arrows. This is a variation of the myth of predynastic times, in which both the combatants are depicted as unarmed. A magnificent bronze statuette in the Cairo Museum (38,621) represents the god in the attitude of walking; his hawk-head wears a *uraeus* crown surmounted by a diadem (*hemhem*), composed of three rayed mitres, ornamented with a disk at the base and flanked at the summit with plumes and *uraei*. This triple crown is placed on a pair of undulating ram's horns beneath which are other *uraei* in pairs. His right hand grasps the handle of a harp composed of a curved blade resembling a feather, which proceeds from a lotus flower, and is terminated by a hawk's head. Statuettes of the god are extremely rare, and amulet forms are probably unknown. Pictorially, in addition to the forms already described, we meet with him as a lion-headed god at Tanis; while as the god of generation he is a hawk with phallus terminating as a lion's head. Yet another, and very late conception, gives him a human body with hawk's head and wings: he holds a scorpion in his left hand and kneels upon two crocodiles. This form, with certain variations, occurs in bronze and occasionally in faience.

(4) **Heru-khuti** or "Horus of the two Horizons," is the Harmachis of the Greeks, and is the form in which Horus becomes identified with Ra. Speaking generally, says Budge, he "represented the sun in his daily course across the skies from the time he left the Mount of Sunrise (Bakhau) to the time when he entered the mount of

Sunset (Manu) " (*Gods of the Egyptians*, i. 470). The type and symbol of Heru-khuti is the famous Sphinx at Gizeh, of which some account will be found on pp. 173-174. His other forms are many—for the most part hawk-headed. A double human figure with the hawk heads looking different ways is depicted by Lanzone; and in another scene the god appears with a ram's head, by which he is identified with Khnemu, the god of the First Cataract. Figures of Heru-khuti are rare, the faience specimens being commoner than the bronze. Among the examples in the Cairo Museum is a very fine bronze one, about 13 inches high, in which the god is shown walking, with left hand raised. The *shenti* which covers the loins is very carefully elaborated, and this is the god's only covering, though it is evident the hawk's head was originally crowned, probably with the solar disk and *uraeus*.

(5) **Heru-sa-Ast-sa-Asar,** *i.e.* " Horus, son of Isis, son of Osiris," may be regarded as an embodiment or personification of all the Horus gods, including even the primitive Heru : but specifically he represented the new sun which was born daily (Budge). As the offspring and successor of the dead man-god Osiris, he was also the type or pledge of that renewed life which every Egyptian hoped to enter upon in the world to come ; for he stood for the Present, To-day, in contradistinction to Osiris who stands for the Past or Yesterday, by which name, indeed, he is called in the *Book of the Dead* (xvii. 15). According to one legend, he was born among the papyrus swamps in the Delta, and his goddess-mother, Isis, is sometimes depicted suckling him in the midst of a clump of papyrus plants.

Here he was stung to death one day by a scorpion, his mother being absent; but Ra, arriving on the scene in his "Boat of Millions of Years," put forth his power, and in conjunction with Thoth, raised him to life and health again. The sanctuaries of Heru-sa-Ast-sa-Asar were extremely numerous and existed in all parts of Egypt. His forms are also numerous. As identified with Heru-pa-khart (*q.v.*), he is shown as a child seated on a lotus flower; as merging in Heru-Behutet, he is armed with a spear, and stands on the back of a hippopotamus. The later Egyptians were fond of representing him in the most heterogeneous forms, wherein the attributes of various gods were fantastically indicated, one figure not infrequently presenting a polymorphous blend of animals' heads, human body, wings, hoofs and serpent.

The above are the more important forms of Horus, but they by no means exhaust the list. Thus, there is the form HERU-HEKENNU, in which the god figures as the son of Bast, and is depicted as a hawk-headed man wearing a serpent-encircled disk. There is the form HERU-MERTI, a local personation of the moon-god Amsu, another hawk-headed human type; he carries the *Uazi*, and wears the horns of Khnemu and a solar disk. Then there is the Horus with human body and crocodile head, who was known as HERU-KHENTI-KHAT, and whose head-dress is a blend of the horns of Khnemu and the triple crown and plumes (see the small bronze specimen in the Cairo Museum): and HERU-NUB, whose form is a hawk seated on the head of an antelope. The Horus which sprang into existence out of a lotus flower (cf. HERU-PA-KHART, p. 48)

merges into HERU-SMA-TANI, "the uniter of the North and South," and is represented under different forms, viz. as a hawk, a hawk-headed man, and a serpent-headed man, all wearing various head-dresses. Lastly, there is HERU-KHENTI-AN-MAATI, the blind Horus, whose name means, "Horus at the head of sightlessness." It will be remembered that the eyes of Horus are the Sun and Moon, so that the blind Horus would seem to indicate the moonless night-sky (see also HEKA, p. 42).

I-em-hetep, the Ἰμούθης of the Greeks, was a brother of Nefer-Temu (*q.v.*), and the third member of the great triad of Memphis. He is the physician-god of the ancient Egyptians and also the physician of the gods. His name means, "He who cometh in peace," and, says Budge, is appropriate to the god who brought the art of healing to mankind. He is represented as a seated figure, bald-headed or wearing a head-band like his father Ptah, and he holds an open papyrus roll on his knees. Learning, study, and magic were also within his province, and he was the god who sent sleep to the suffering. In later times he absorbed many of the duties of Thoth. Many suppose that the god had a human original—possibly the I-em-hetep of the fourth dynasty, whose name is found in one of the rock inscriptions of the Wadi Hammamat, or even a yet earlier personage. The fact that his name is linked

I-EM-HETEP.

with the god Heru-tata-f, who is known to have been a deified perpetuation of a famous man of letters of the time of Khufu (fourth dynasty), partly bears out this view. To the Greeks I-em-hetep, or Ἰμοῦθης as they called him, was the equivalent of their physician-god Aesculapius, and they named his chief sanctuary at Memphis τὸ Ἀσκληπιεῖον. His worship, indeed, was commoner in the Ptolemaic than in earlier times, and Budge points out that all the bronze figures of the god are later than the twenty-second dynasty. Under the Saïte and Ptolemaic dynasties he seems to have absorbed the duties of Thoth, the scribe-god. Certain magical words of power, which were supposed to protect the deceased in the Underworld, and which were usually ascribed to Thoth, were now ascribed to I-em-hetep; and in a Ptolemaic inscription at Philae he is spoken of as "the chief *kher-heb* (*i.e.* the wisest and most learned one), the image and likeness of Thoth the wise" (*Gods of the Egyptians*, i. 523). Bronze statuettes of the god, usually of fine artistic quality, are in most collections, but they are not common.

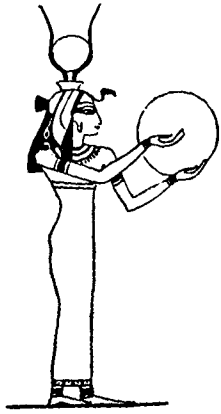
I-EM-HETEP.

Isis, in Egyptian **Ast**, was the daughter of Seb and Nut, and the sister-wife or counterpart of Osiris, as well as the mother of Horus; but nothing, says Budge, is known with certainty about the attributes which were ascribed to her in the earliest times. She was the greatest goddess of Egypt, and always held in the minds of the Egyptians

a position entirely different from that of every other goddess. They honoured her especially as the highest type of a faithful and loving wife and mother. She is called the "great Enchantress," and in the legend of Ra, figures as a magician, having been instructed in the art by her father Seb. When Horus, the destined avenger of Osiris, was stung to death by the scorpion Tefen, Isis restored him to life by means of her incantations, and the success of her spells is voiced in the following lines: "O, the child liveth, the poison dieth! Verily, Horus shall be in good case for his mother Isis! Verily, in like manner shall he be in good case who shall find himself in a similar position! Shall not the bread of barley drive out the poison and make it to return from the limbs? Shall not the flame of the *hetchet* plant drive out the fire from the members?" In the various inscriptions concerning her the goddess figures as a faithful and devoted wife, a tender and affectionate mother and a generous foe. Even her great persecutor Set, the murderer of her husband, came in for some share of her pity when she released him from the power of Horus at the very moment when victory was assured, an act of kindness which cost her her head, so angered was Horus by his mother's interference.

The shrines of Isis were numerous throughout Egypt, and her forms were almost as numerous. "The symbol of the goddess in the heavens was the star *Sept*, which was greatly beloved because its appearance marked not only the beginning of a new year, but also announced the advance of the Inundation of the Nile, which betokened renewed wealth and prosperity to the country. As such,

Isis was regarded as the companion of Osiris, whose soul dwelt in the star *Sah*, *i.e.* Orion, and she was held to have brought about the destruction of the fiend Apep, and of his hosts of darkness by means of the might of her words of power. As the light-giver at this season of the year she was called *Khut*; as the mighty earth-goddess her name was *Usert*; as the great goddess of the Underworld she was



ISIS.

ISIS.

ISIS.

Thenenet; as the power which shot forth the Nile flood she was *Sati* and *Sept*; as the embracer of the land and producer of fertility by her waters she was *Anqet*; as the producer and giver of life she was *Ankhet*; as the goddess of cultivated lands and fields she was *Sekhet*; as the goddess of harvest she was *Renenet*; as the goddess of food which was offered to the gods she was *Tcheft*, and lived in the temple of *Tchefau*; and as the great lady of the Underworld, who assisted in transforming the bodies of the blessed dead into those wherein they were to live in

the realm of Osiris, her name was *Ament, i.e.* the 'hidden' goddess" (*Gods of the Egyptians*, ii. 215, 6).

The form under which Isis is usually represented is a standing or seated woman wearing the step crown, which is also the hieroglyph of her name; more rarely she wears the disk and cow's horns. The seated Isis is frequently associated with Horus, whom she suckles on her knees. The cow's horns suggest a link of connection with an act of Thoth, who, by words of power, transformed the head of Isis into that of a cow and attached it to her body on the occasion when Horus decapitated the goddess (*vide supra*). Statues and statuettes of Isis are quite common: the smaller specimens were worn as amulets. They occur chiefly in bronze and faience, but examples exist in gold, lapis, carnelian, steatite, limestone, wood and other substances. A Ptolemaic form, which shows the goddess in a mourning attitude, and of which there are kneeling and standing varieties, is rare. A standing winged form, of which specimens are known in bronze, faience, gold, silver, pewter, hard and soft stones, glass, wood and gilded wax, is also far from common. Petrie illustrates an Isis amulet, of exclusively Greek origin, in which the goddess is represented reclining in a barge and holding a steering oar. This is the ISIS PHARIA (*i.e.* of the Pharos at Alexandria), and the talisman was worn by sailors as a protection from every form of sea peril. Specimens exist in terra-cotta,

ISIS AND HORUS.

faience and glass. The worship of the goddess was adopted both by the Greeks and Romans, and at certain periods was very popular, particularly from the time of Vespasian. Pausanias speaks of a shrine of Isis at Tithorea (=Neon in Central Greece), about forty stadia from the city; and the Romans erected temples to her honour at Rome, Pompei and Puteoli. Apuleius, who calls her "queen of heaven," identifies her with Ceres, Venus and Proserpine, and refers to her as a goddess of wheat and crops. Heresiarchs of the early Christian centuries, who leavened Christianity with every form of current philosophy and superstition, discovered, with the facile imaginativeness of the Oriental mind, that Isis was but a pre-Christian conception of the Virgin Mary!

Iusaaset, the Σάωσις of Plutarch, was one of the female counterparts of Tum, the chief god of Heliopolis, her fellow-goddess being Nebt-hetep. So closely are these two goddesses associated that they are treated as identical in one inscription, where, under the representation of a cow, they are called "Mistress of the gods, Iusaaset-Nebthetep." The usual embodiment of Iusaaset is a woman with papyrus sceptre and *ankh*, who wears either the vulture head-dress with *uraeus*, or the disk and cow's horns. The rôle of Iusaaset is very obscure, and she is rarely mentioned in the texts. Even the name of the goddess, which signifies literally "the great who arrive,"

IUSAASET.

is mysterious, says Pierret. Statues and statuettes of the goddess are, we believe, unknown.

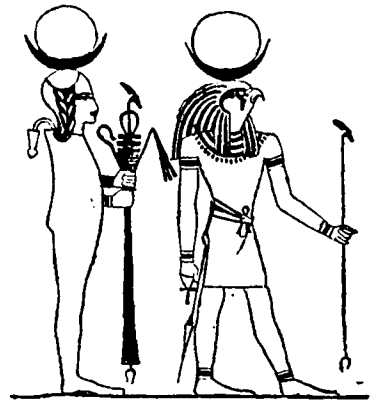
Khatru. The word *khatru* is the Egyptian name for the Ichneumon, and the god Khatru was the Ichneumon god, who was probably venerated in connection with the supposed virtues of the animal as a destroyer of snakes and the eggs of crocodiles. We do not remember to have seen any representation of the god, though bronze figures of the Ichneumon are fairly common (*vide* ICHNEUMON, p. 159).

Khent was one of the goddesses of the Egyptian calendar, the sixth hour of the night of the thirteenth of the moon, Shu being sacred to her. Nothing else is known of the goddess.

Kheft-hra-neb-s was a goddess who personified the Occident. Her name signifies that *she faces towards her lord, i.e.* the Sun, which advances from the east to the west. Possibly there are links of connection between Kheft-hra-neb-s and Nubt, "the Golden One," who illumines the west as lady of Saïs, and whose praises are recorded on the temple walls at Der al-Medina, the ancient name of which is Kheft-hra-en-neb-s.

Khensu. Khensu, one of the chief lunar gods, was the third person of the great Theban Triad, in which his father Amen had the first place, and his mother Mut the second. He was the *traveller* god, as his name signifies, and, like the more famous moon-god Thoth, was always on

journey through the heavens, which marks the appropriateness of the epithet. In the text of Unas, a king of the fifth dynasty (*c.* 3280 B.C.), Khensu is called "the Slaughterer," and to him is ascribed the glory of cutting the throats of the king's enemies and drawing out their intestines. His cult is thought to go back to predynastic times, and was widespread and of great importance. Thebes, where Rameses III. built a great temple to his honour, was the chief centre of his worship, and here he was styled "Khensu in Thebes, great god, lord of heaven, lord of joy-of-heart in the Apts," and identified both with Horus and Nefer-hetep. There were also shrines to him at Bekhten, Shentu, Nubit (Ombos), Behutet (Edfu) and at Khemennu (Hermopolis), at each of which places he had a distinctive local name. At Bekhten, a remote country seventeen months' journey from Egypt, his image is said to have cured a possessed princess, and the power of exorcising spirits may thus be added to his other accomplishments. Moreover, "he caused the beautiful light of the crescent moon to shine upon the earth; and through his agency women conceived, cattle became fertile, the germ grew in the egg, and all nostrils and throats were filled with fresh air" (Budge). He was also a god of



KHENSU.

love. As Khensu-Ra he was identified with Ra, the sun-god.

The common form of Khensu is a seated or standing mummied man with hawk or human head, and wearing either the lunar disk in a crescent, or the solar disk with plumes and *uraeus*. As Khensu Nefer-hetep he had the lock of youth, and the *menat* (*q.v.*) hangs behind his neck; while as "Khensu, the mighty, who cometh forth from Nu," there is a double hawk's head and four wings, and the god is supported on two crocodiles. As "Khensu the Chronographer" his distinctive attribute is a stylus, which he holds in his right hand; in this character he again approximates to Thoth. As Khensu-Ra he wears the solar disk and crescent. All the forms mentioned, with the exception of the last two, are met with in bronze and faience, and the bronze examples are sometimes remarkably fine. One in the Hilton Price sale, with gold collar, red enamel eyes and a dedication in gold characters to Nes-Ast-urt, fetched one hundred and twenty-five pounds, though it only measured 8½ inches in height. It was found at Thebes, and belongs to the eighteenth dynasty. A gold hawk-headed figure of the god is in the British Museum.

Khepera. This important god, whose name signifies becoming or turning, in the sense of transformation, was not only the creator of life, but the restorer and renewer thereof, and hence the god of Resurrection. His symbol is the beetle or scarabaeus, called by the Egyptians *khepera*, and in representations of the god we either have a beetle-

headed man, or a complete man with head surmounted by a beetle. The habits of *Scarabaeus sacer* and *S. Egyptiorum*, which suggested or seemed to illustrate the thought of resurrection, are described on p. 233, to which the reader is referred. From a papyrus in the British Museum (No. 10,188), written by a priest of Panopolis about 312 B.C., we may gather a pretty clear notion of the functions attributed to Khepera. A portion of this document is taken up with a Creation story, the prime mover in which is the sun-god Ra, under the form of Neb-er-tcher, who says of himself: "I am he who came into being in the form of the god Khepera; and I was the creator of that which came into being, that is to say, I was the creator of everything which came into being: now when I had come into being myself, the things which I created and which came forth out of my mouth were very many." Shu and Tefnut are specially named in this interesting document as being formed by Khepera from the inert watery waste, the former out of foam—if so we may interpret the expression "I spat in the form of Shu"—and these became with Khepera a co-operating trinity. Seb and Nut, Osiris, Isis and Heru-Khent, Set and Nephthys, and "every attribute," are likewise ascribed to the creative activity of Khepera: while plants and creeping things were the works of his hands, and men and women sprang from the tears which came forth from his eye. Certain details of

KHEPERA.

the myth recall the Creation story in Genesis, of which, indeed, it appears to be a rather late corruption.

Statues and statuettes of Khepera are very rare. The Cairo Museum possesses the upper part of a life-size calcareous stone statue of the god, but unfortunately it is in very poor condition; the nose is missing and the lips and right eye are badly chipped. The god wears a scarab, which lies flat to the *klaft*—not erect, as depicted on the monuments. No amulets of Khepera are known, the scarab probably taking its place.

Khnemu was the first member of the great Triad of Abu or Elephantine, and figures as a ram-headed man. His cult goes back to predynastic times and continued into the Christian era, the god being represented on many Gnostic gems and papyri. His earliest name was Qebh, and he was originally a river-god—the god of the First Cataract, *par excellence*. It was Khnemu, in fact, who kept the doors that held in the inundation, and who drew back the bolts at the proper time. In a quadruple ram-headed form his connection is shown with Ra, Shu, Seb, and Osiris, whose attributes he appropriates, the heads symbolizing, according to Brugsch, fire, air, earth and water. Khnemu was one of the great gods of Egypt, the making or moulding of all things being ascribed to him; and he

KHNEMU.

was also the "raiser up" and supporter of heaven in the firmament—"the prop of heaven, who hath spread out the same with his hands," as he is called in a temple-inscription of Esneh. As the maker of all things, he should be distinguished from Khepera, the creator, the account of whose functions is in some respects a travesty of what is affirmed of Wisdom in Proverbs viii. Speaking broadly, we may say that Khnemu fashioned or moulded with his hands what Khepera brought into being from his mouth, though the distinction is, perhaps, not so definite in all the texts. "Together with Ptah," says Budge, "he built up the edifice of the material universe according to the plans which he had made under the guidance and direction of Thoth. As the architect of the universe, he possessed seven forms, which are often alluded to in texts. They are sometimes represented in pictures, and their names are as follows: Khnemu Nehep, 'Khnemu the Creator'; Khnemu Khenti-tani, 'Khnemu, governor of the two lands'; Khnemu Sekhet ashsep-f, 'Khnemu, weaver of his light'; Khnemu Khenti per-ankh, 'Khnemu governor of the house of life'; Khnemu Neb-ta-Ankhtet, 'Khnemu, lord of the land of life'; Khnemu Khenti netchemtchem ankhet, 'Khnemu, governor of the house of sweet life'; Khnemu Neb, 'Khnemu, lord'" (*Gods of the Egyptians*, ii. 54, 55: *vide* also HER-SHEF, pp. 45, 46, and RAM). Figures of the god in green and blue-green glaze are fairly common, but bronze examples are rare. There is a small carnelian specimen in the Cairo Museum, but of very poor workmanship. The Hilton Price collection contained a charming bronze Khnemu with gold inlay,

finely modelled and of exquisite finish, but of late style and period. Though only 4¼ inches high, forty-five pounds was paid for it at the Price sale.

Maat. Maat was the female counterpart of Thoth, and her type and symbol is the ostrich feather, which is fastened on her head, or held in her hand. She is almost always represented as a woman, but in some instances a feather takes the place of her head, and occasionally she is shown with wings. Maat is the personification of physical and moral law, of order and of truth—pre-eminently the latter. She plays an important part in the ritual of the dead, and "stands with Thoth in the boat of Ra when the sun-god rises above the waters of the primeval abyss of Nu for the first time" (*Gods of the Egyptians*, i. 416). In the twentieth dynasty Theban tomb-inscription known as "The Praises of Ra," Ra is said to "order his steps" by Maat, by which is indicated the regularity with which the sun rose and set in the sky; and elsewhere we read that "the god Thoth and the goddess Maat have written down thy [the sun's] daily course for thee every day." The primary meaning of the word *maat* is "that which is straight," and the hieroglyphic which has this phonetic value 𓍿 seems to have represented some chiselling tool used by sculptors or carvers. Afterwards the word came to be employed in a moral sense, as may be clearly gathered

MAAT.

from the Egyptian *pa neter apu pa maat*, of which the exact English translation is "God will judge the right." Maat, then, was the goddess who, more than any other, was the expression of moral power; and hence she was most fitly the Lady of the Judgment Hall, the personification of justice, who awarded to every man his due. Here she sat in double form to hear the confessions of the dead, in the midst of forty-two Assessors, who collectively made inquisition on the deceased. When the deceased had recited the Negative Confession, *i.e.* the summary of evils *not* committed, he proceeded to more positive details, and made declaration before "the god of the *Atef* crown" (*i.e.* Osiris), "that he has done *Maat*, and purified himself with *Maat*, and that none of his members lack *Maat*" (Budge).

Figures of Maat are not common and are chiefly of a small size. The larger ones, which seldom exceed 8 or 9 inches in height, are almost invariably in bronze, while the smaller ones are for the most part in lapis. One of the gem pieces in the Cairo Museum is a lapis Maat with gold feather, *uraeus* and suspension ring: it is between 2 and 3 inches high, and was originally in the Huber collection. Specimens are known in green and red glass, and we have seen a charming little squatting figure in alabaster, minus the feather. Petrie mentions a winged example, which must be very rare. The amulet was placed on the throat and chest (see MAAT OR CUBIT AMULET).

Mahes. Mahes was a lion god, apparently of somewhat late period (twenty-sixth dynasty and onwards), of

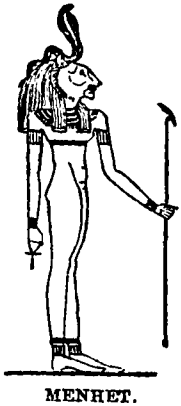
which specimens are rare. Certain vignettes in the *Book of the Dead* "show," says Budge, "that lion-headed deities guarded certain of the halls and pylons of the Underworld, and some connexion of the Lion-god with the dead is certainly indicated by the fact that the head of the bier is always made in the form of the head of a lion, and that the foot of it is frequently ornamented with a representation of a lion's tail" (*Gods of the Egyptians*, ii. 362). The word *ma-hes* means "the striking lion," and it is possible that amulets of Mahes were worn on the battle-field for protective purposes, or to make the wearers effective combatants. Thirty-three specimens are noted by Petrie, of which twenty-six are in green or blue glaze and the remainder in glass or bronze: one of the bronze figures wears the *atef* crown. This does not pretend to be an exhaustive list, and, indeed, leaves out of account the three which were in the Hilton Price collection. These are all in bronze. The two smaller figures wear the *hezt* crown of Osiris, while the larger and more important example, which is $5\frac{3}{4}$ inches high, represents a lion-headed man walking. His crown is missing.

MAHES.

Meh-urt or **Meh-urit.** Meh-urt, the Μεθύερ of Plutarch, was a cow-goddess, identified in some aspects with Hathor, in others with Isis, and was the emblem of the primeval female creative principle. As a form of

Nut, she was depicted as the great cow of the sky, with supporting deities, Ra, Shu and others; but she also appears as a cow-headed woman holding a lotus-entwined sceptre, and thus "represents the great world lotus flower, out of which rose the sun for the first time at the Creation" (Budge; *vide* LOTUS). Another representation is that of a pregnant woman with full, protruding breasts, a common emblem of fertility. Ra is said to have been born "from the buttocks of Meh-urt," *i.e.* from the two celestial hemispheres; and in another passage the goddess is described as the Eye (*Uzat*) of Ra. Statues of Meh-urt are extremely rare. There is a bronze specimen in the Cairo Museum, 5¼ inches high, which shows the goddess as a cow-headed woman, in walking attitude. The right hand hangs down, and the left, which originally held a sceptre, is placed before the body. The head is crowned with the horns and solar disk, the former in a semi-circle, like the horns of Apis, not lyre-shaped like Hathor's.

MEH-URT.

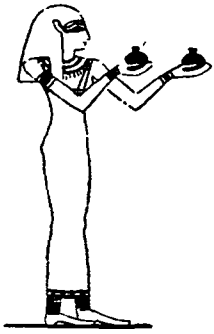


MENHET.

Menhet. Menhet, Lady of Latopolis, was a lioness-headed goddess, of whom very little is known. The seat of her worship was Esneh (Latopolis), where the Latus fish (*q.v.*) was also worshipped. She seems to have been a form of Sekhet, and is represented as a lioness-headed

woman, crowned with a serpent. Isis was called Menhet in Heliopolis, but the reason of this identification is not clear. No statues or amulets of the goddess are known.

Menqet. The goddess Menqet is mentioned among the gods in the *Book of the Dead*, but nothing appears to be known of her functions or attributes. She is perhaps identical with Menkhet, a form of Nephthys, as "the active creative power which protected Osiris" (Budge), though the names are somewhat differently spelt. She is represented as a standing female figure, holding two vases in her outstretched hands. No statuettes of the goddess are known.

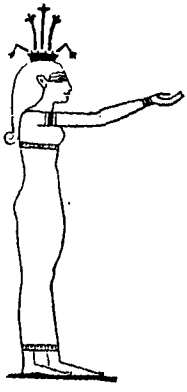


MENQET.

Menruil. Menruil, called also MERUL, MENLIL and MER-UTER, was a Nubian god, the centres of whose very ancient worship were Telmes in Nubia and Philae in Upper Egypt. He was the third member of the triads of Telmes and Dabod, and is depicted as a bearded (more rarely beardless) man, wearing, sometimes the white crown with plumes, sometimes the triple crown with horns and *uraei*, and sometimes a crown composed of a pair of horns, with two plumes and a solar disk between them, and *uraei* (Budge). He is called "the beautiful boy who proceedeth from the son of Isis" (*i.e.* Horus), and also the "great god, dweller in the White Mountain." Statues and amulets of the god are unknown.

Mert or **Merit-qemat.** One or two goddesses of this name are mentioned in the *Book of the Dead*, and the plural form of the name, Merti, also occurs more than once; but of the nature and functions of these deities little, if anything, appears to be known. One of the many forms of Nephthys is a Mert goddess, and a title borne by Menthu-Ra is "Merti, mighty one of twofold strength." A Mert also figures as one of the goddesses of the Twelve Hours of the Night, viz. the eighth hour, pairing thus with Heru-her-khet, who is the god of that hour. Figures of Mert are of the greatest rarity; indeed, we only know of one example, the incomplete bronze specimen in the Cairo Museum, which was excavated at Abou-Billouh not far from Terraneh. The goddess is standing, and wears a collar of five strings and a *klaft* (wig) with vulture's head. Both arms are raised in front to the height of the head, but unfortunately the hands are missing. The surmounting ornament of the *klaft* is also missing, with the exception of a portion of a plaquette, engraved with horizontal lines. This plaquette bore originally a tuft of plants (Daressy).

MERT.



MERT.

Meskhenit. Meskhenit was the birth goddess, and her name means "birth-house." She was probably

associated with the thought of re-birth (*i.e.* of the deceased) in the Underworld; indeed, in the Papyrus of Ani, Meskhenit appears as a goddess of the funeral chamber and is placed next to Renenet, the goddess of nursing, and also close to the *Meskhen* ▭, a rectangular object with a human head resting upon a pylon, which is thought to be connected with the place of birth. According to the Westcar Papyrus, three kings of the fifth dynasty, Userkaf, Ra-Sahu and Kakaa, were brought into the world partly by the goddess Meskhenit, who also announced their future dignity as kings of Egypt. No statues or amulets of the goddess are known.

Mut. Mut was the mother-wife of Amen and the second of the Theban triad, where she is the wife of Amen-Ra and the mother of Khensu. Her name signifies "the mother," while the vulture, her especial emblem, has the same hieroglyphic meaning. The author of Ὡραπόλλωνος Νειλώου ἱερογλυφικά, a work of the fourth century A.D., says: Μητέρα δὲ γράφοντες, ἢ οὐρανίαν, γῦπα ζωγραφοῦσι, "when writing 'mother' or 'heaven' they depicted a vulture." Mut was regarded as the great World-mother, the goddess who conceived and brought forth whatsoever exists—"Mut, who giveth birth, but was herself not born of any"—and her cult dates back to the early dynastic period. In a fifth dynasty papyrus, the deceased king Unus is said to be united to the goddess Mut, to have breathed the breath of Isis, and to be joined to the goddess Nekhebet, which shows the intimate relation between those goddesses even in very early times.

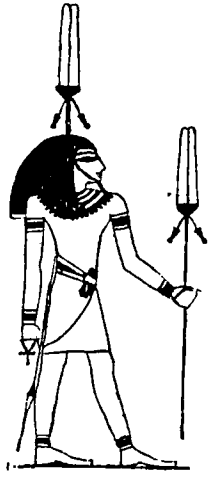
Mut, like Amen-Ra (*q.v.*), absorbed the attributes and powers of many of the primitive (*i.e.* predynastic) deities, which accounts for such composite names as Mut-Temt, Mut-Uatchet-Bast, Mut-Sekhet-Bast-Menhit, and others. She was also identified with most of the early "mother-goddesses," as, for instance, the primeval goddess Ament, the centre of whose cult was Hermopolis; with Hathor, in one of her forms as a goddess of Amentet (the Underworld); and with the predynastic goddess Apet (*q.v.*). The principal temple of Mut was Het-Mut, in Asher, near to the great temple of Amen-Ra, and not far from the sacred lake which existed there. In the inscriptions found on the ruins of her temple she is styled "Mut, the great lady of Ashert, the lady of heaven, the queen of the gods."

MUT.

The most usual form of Mut, of which many statuettes exist both in bronze and faience, is a standing female figure, wearing the *pchent*, or united crowns of Upper and Lower Egypt, and with outstretched left arm holding a sceptre. Seated forms are far less common. There is one in the Cairo Museum, the *klaft* (wig) of which was originally encrusted with bands of enamel. The figure is in bronze, and measures about 8 inches in height: the eyes are also enamelled. Statuettes of the goddess also exist in gold, silver, pewter, lapis, blue paste, schist, etc. A gold amulet figure is in the British Museum, attached

to which, by a ring at the back, are two links of the chain by which it was worn. There is also the lower portion of an enamelled schist statue of the goddess at Cairo, the throne of which (the goddess is seated) is completely covered on all sides with inscription, emblems and figures of the gods. The right hand holds a papyrus flower, the left the sign of life. Unfortunately the head and body of the statue are missing. Sometimes Mut is figured with a lioness's head.

Nefer-Tem or **Nefer-Temu.** This important deity was a son of Ptah and Sekhet, but inferior to his brother I-em-hetep, who bears the title "eldest son." His own most frequent title is "Protector" or "Director of the Two Worlds," the precise bearing of which is not known. As a nature-god he represents the heat or fiery glory of the rising sun, and the lotus is his symbol. "Hail, thou Lotus," says the deceased (*Book of the Dead*, chap. lxxxi.), "thou type of the god Nefer-Tem"; with which may be linked the passage: "I am the pure Lotus which springeth up from the divine splendour that belongeth to the nostrils of Ra" (cf. AMULET OF THE LOTUS). Nefer-Tem was also one of the Assessors in the Hall of Maati, to whom the deceased says: "Hail, Nefer-Tem, who comest forth from Het-ka-Ptah! I have not acted with deceit, and I have not worked wickedness" (cf. MAAT, p. 66).



NEFER-TEM.

The function of Nefer-Tem seems to have been to grant length of life in the world to come, but he is not often mentioned in the *Book of the Dead*, and the few references are far from enlightening. The god is usually represented as a man bearing the *tcham* sceptre and the symbol of life, or the lotus sceptre surrounded by plumes. His head-dress is a lotus flower, from the midst of which proceed two long plumes. Many of the blue and green porcelain figures show the god standing upon a lion; and statuettes exist with mummied body and lion's head. The important standing figure of the god, 16 inches high, in the Cairo Museum, must have been a beautiful object when in pristine condition, as portions of the figure were encrusted with gold and various coloured enamels, and the eyes are in silver. The head-dress is very complicated, and consists of the usual expanded lotus flower and plumes, flanked by *menat* emblems, on each of which is engraved a standing lioness-headed goddess holding a papyrus sceptre; the solar disk, *uraeus*, and eye of Horus also figure among the emblems. The bronze is of the Saïte period. In the same museum is a Nefer-Tem in bronze and wood, about 14½ inches high, the coiffure of which is enamelled in blue, green and red. Amulet figures of the god are fairly plentiful, and are to be met with in lapis, steatite, bronze, silver and faience. A glaze specimen, mentioned by Petrie, is inscribed, "Speech of Nefer-Tem, son of Sekhmet, giving life, lady of . . ." which may indicate its meaning as an amulet.

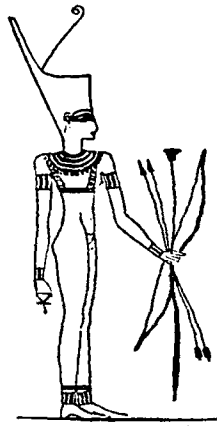
Nehebkau. Nehebkau was the female counterpart of the serpent god Nau, and was worshipped in the form of a

huge serpent at Henen-Su (Herakleopolis in Lower Egypt), which seems to have possessed a system of theology of its own, and which was associated with the worship of the Great Bennu, with Set-Qesu, the Crusher of Bones, and with the torture-chamber Sheni. "She was," says Budge, "a goddess who provided for the dead meat and drink; not the material offerings of earth, but the divine food which may be compared to the nectar and ambrosia on which the gods of Olympus lived, and which grew in the portion of the Elysian fields called Tchefet." This celestial food was made of light or of some product of Baqet, the mystic olive-tree. Nehebkau was also one of the forty-two Assessors of the Hall of Maati, and pointed out the way to the deceased, who is said to "move eternally like Nehebka," a reference which suggests that the goddess was regarded as a guide to the soul (Petrie). The goddess is represented both as a serpent with human arms and legs, and as a serpent-headed human figure, the latter form being the least rare. Examples exist in bronze, porcelain and wood, usually as standing figures, but the goddess is represented seated in the small blue faience specimen in the Cairo Museum.

NEHEBKAU.

Neith or **Net.** Neith was the goddess of the West (*i.e.*, of Western Egypt), and her cult existed in the Western Delta in predynastic times. During the twenty-sixth dynasty it attained to great prominence, particularly at Sais, where the goddess was associated with Osiris and

Horus, and formed with them a recognized triad. She personified the celestial space, or, more exactly, "the great, inert, primeval watery mass out of which sprang the sun-god Ra" (Budge), and on this account it is thought that the name Net may be akin in meaning to Nut. At Sais her rôle seems to have resembled that of Hathor, and she was called "*la mère génératrice du soleil*" and "*la vache génératrice*" (Pierret), which explains the cow-form of the goddess depicted in Lanzone. In this illustration the cow appears with eighteen stars on one side and other emblems, and is called in the inscription: "Net, the Cow, which gave birth to Ra." Net was thus a highly important goddess. According to another text, she was the protectress of the soul of Osiris, the Unknown and Hidden One, "whose garment hath not been unloosed"—the Great Goddess Mother "within the Underworld, which is doubly hidden." In other words, Neith was a supreme one even among the gods; the universal mother; the goddess expressing eternity and infinity; the great creating and ruling power in the universe; for ever shrouded in mystery, for ever the Existing One. And on this account, the vulture, the Egyptian symbol of maternity, was sacred to Neith, and she is sometimes represented under that form.



NEITH.

Another very early and characteristic form of the goddess is that of a standing woman holding a shield and

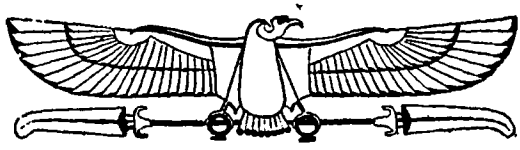
two arrows—a sort of Egyptian Diana; and Budge suggests that, under this form, she was identified with a local wood-spirit, or hunting-spirit, which was worshipped in the east of the Delta in the predynastic period (*Gods of the Egyptians*, i. 451). In a later form Neith is seen with a shuttle, as the goddess of weaving, which suggests a more than accidental link between the name Net and the Egyptian r̓óọt-word *netet*, "to knit, to weave"; indeed, among the important ceremonies in connection with the preservation of the dead which Neith was believed to perform, it is possible that one may have been the weaving of the linen cerements of the dead. In the "Ritual of Embalmment" it is directed that a piece of linen shall be placed in the hand of the deceased, and this was to serve as an amulet and to ensure the protection of Neith, whose Isis-form was drawn or painted on the linen. As a goddess of war and the chase, Neith was identified by the Greeks with Pallas-Athene, and Plutarch quotes from a statue to Pallas the following inscription which illustrates this identification in a remarkable way: "I am everything which hath been, and which is, and which shall be, and there hath never been any who hath uncovered (or revealed) my veil."

Statues and amulet figures of the goddess are common. The usual form is a standing draped female figure, wearing the *tesher* or red crown of the North, but seated figures are also by no means rare. Another variety shows the goddess suckling two crocodiles. Examples are most plentiful in bronze and faience: lapis and pewter forms are much rarer. The bronze figures are very often inscribed.

Nekhebet and Uatchet. Nekhebet, the goddess of the South, and Uatchet, the goddess of the North, may be treated together. In predynastic times sovereignty over the South and North was hieroglyphically expressed by the vulture and serpent signs respectively, and the earliest centres of the worship of these sister goddesses appear to have been the city called Nekhebet (Eileithyiaspolis of the Greeks) in Upper Egypt, and Per-uatchet (Boutos of the Greeks) in Lower Egypt.

NEKHEBET.

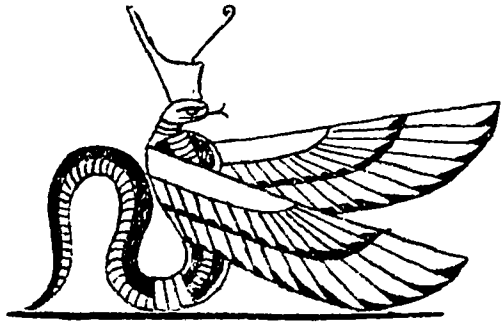
Nekhebet was a daughter of Ra, and wife of Khent Amenti, lord of Abydos, one of the forms of Osiris. Her shrine was Nekhen or White Nekhen (the modern El-Kab), where in later times her worship was merged in that of Hathor, who absorbed her attributes and honours. The usual representations of the goddess are (1) a winged



NEKHEBET.

vulture, (2) a woman with vulture head-dress surmounted by the *hezt* or white crown of Upper Egypt, and (3) a vulture-headed woman: but she is also given the form of a *uraeus* when placed beside her serpent-sister Uatchet on the brow of Ra. "Both goddesses," says Budge,

"devoted themselves to destroying the enemies of the god, an idea which is alluded to in the winged disks which are seen sculptured over the doors of temples in Egypt, for on each side is a serpent, that on the right, or south side, being Nekhebet, and that on the left, or north side, being Uatchet" (*Gods of the Egyptians*, i. 440). Nekhebet also figures as a nature-goddess, the bringer-forth of light from the primeval abyss; and astronomically she is the "western or right eye of the sun during his journey in the Underworld" (*ibid.*).

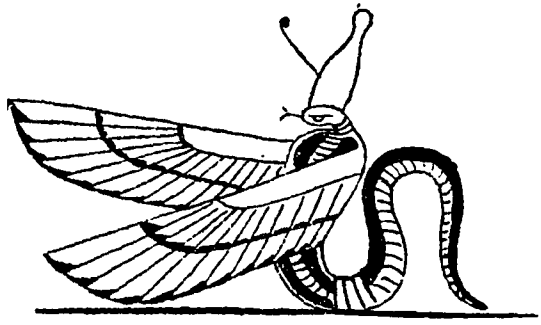


UATCHET.

Uatchet, according to chap. xlii. of the *Book of the Dead*, was the son of Sekhet and Neith. "I have knowledge," runs the passage, "I was conceived by Sekhet; and the goddess Neith gave me birth. I am Horus, and I have come forth from the Eye of Horus (*i.e.* Ra). I am Uatchet who came forth from Horus. I am Horus, and I fly up and perch myself upon the forehead of Ra in the bows of his boat which is in heaven." The very ancient shrine of the goddess was known as *Pe-Tep*, which is frequently mentioned in the Pyramid texts, a city in the

Delta not far from the papyrus swamps, where Isis is said to have hidden from Set and where she was visited and helped by Uatchet. The characteristic representations of Uatchet are (1) a large winged serpent crowned with the *tesher* or red crown of Lower Egypt, and (2) a woman, wearing the same crown, and carrying a papyrus sceptre, round which a snake is sometimes coiled.

Statuettes of Nekhebet are extremely rare. There is a very beautiful and well-preserved bronze example of the vulture-headed woman type in the Cairo Museum, and the

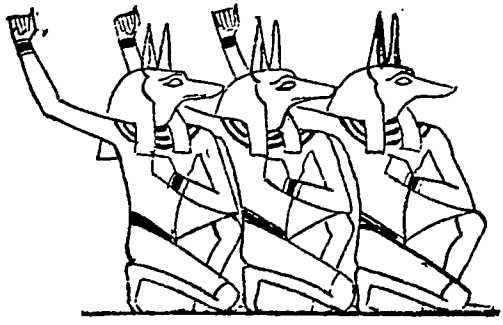


NEKHEBET.

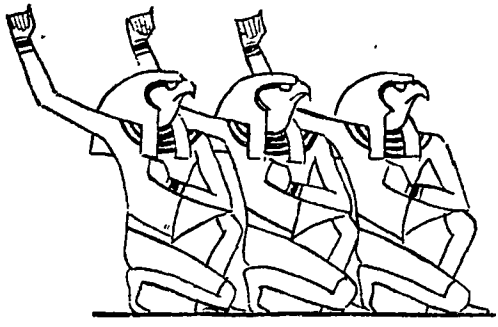
Hilton Price collection contained a not less beautiful specimen of the human-headed type, a draped standing figure wearing the royal head-dress with vulture, and surmounted by the *atef* crown. This was also in bronze, and the eyes and ornamental collar were inlaid with gold. It passed to Dr. Schmidt at the Hilton Price sale, who paid forty-one pounds for it. Possibly the two pottery flying-vulture amulets at University College were sacred to Nekhebet. Figures of Uatchet are not so rare as Nekhebet; nevertheless they are far from common. The

winged form, crowned with the *tesher* crown, occurs in bronze: we do not remember to have seen a statuette of the woman type.

Nekhen, Genii of. The Genii of Nekhen appear to have been jackal gods whose function was to watch over



GENII OF NEKHEN.



URSHU OR WATCHERS.

and protect the cities of Pe and Nekhen; and probably they were closely linked with the hawk-headed URSHU or Watchers, who were also genii or guardian gods of those cities. Almost nothing is known of them, however, and their present interest lies chiefly in the fact that porcelain

figures of these genii exist, and their rather close resemblance to Anubis has led to their being sometimes mistaken for that god. Two examples are in the Cairo Museum, both of which show the genie kneeling on one knee with right hand lifted in the attitude of adoration.

Nephthys or **Nebt-het.** Nephthys was the sister of Isis and the wife of Set, the murderer of Isis' husband Osiris, though these relational conditions do not seem to have been of a disturbing character, since Nephthys was a "faithful sister and friend of Isis, and helped the widowed goddess to collect the scattered limbs of Osiris and to reconstitute his body" (Budge). She is, indeed, the associate of Isis in funerary scenes, and the body, or mummy, of the deceased appears to have been the particular object of her care. Moreover, like Isis, she was credited with magical powers, and one of her familiar titles was *Urt-hekau*, "mighty one of words and power." As a nature-goddess she seems to represent the sunset, in which capacity she assisted at the obsequies of Osiris: but she also assisted at the rising of the sun-god, and in the Osirian litanies of late dynastic times she appears as one of the goddesses specially honoured in the temple of Abydos during the five festival days of December, when Osiris was worshipped as the supreme centre of an elaborate solar ritual. From the references in Plutarch it would appear that Nephthys was in some respects the

NEPHTHYS.

negation—or opposite—of Isis, Nephthys being, to speak figuratively, the dark and Isis the fair sister. Thus, while birth, growth, development, vigour, etc., were associated with Isis, death, decay, diminution and immobility were associated with Nephthys : indeed, in a sense, Isis might be regarded as the day and Nephthys as the night (Budge). In the Seventy-five Praises of Ra, a nineteenth dynasty tomb inscription at Thebes, the great sun-god is identified with Nephthys in the somewhat occult ascription, " Praise to thee, O Ra, exalted Sekhem, whose head shineth more than the things which are in front of him ; thou art indeed the bodies of Nephthys." At this period the priests of Dendera taught that Nephthys was one of the five children of Nut, and that she was born on the fifth epagomenal day of the year, which was declared to be unlucky. She has also been identified as Sothis, or the Dog-star.

Nephthys is usually represented as a woman whose coiffure is the symbol of her name, but sometimes the symbol surmounts a pair of horns and a solar (or lunar) disk. There is also a form in which the goddess is represented with her hands before her face, weeping, an attitude which denotes her distinctly funerary rôle as protectress of the mummy. In triads her companions are Isis and Horus. Statuettes and amulets of the goddess are fairly common, particularly in bronze and faience. The small faience figures were placed upon the chest and stomach with the purpose of protecting the deceased, in the same way that Nephthys protected Horus and Osiris. Alabaster, lapis and wax examples are also known, and the British Museum contains a fine eighteenth dynasty

wooden figure of the goddess in the mourning attitude. A bronze specimen in the same museum shows the goddess holding out her hand sidewards—a very uncommon, possibly unique form.

Netchem or **Nechemt.** Very little is known of this goddess, who appears to have been a local form of Isis at Abydos. The sacred bark of Osiris, husband of Isis, at Abydos, was called *netchem*; and the goddess Netchem is represented with a boat-shaped coiffure. The only example we have met with is a small gilt bronze of the Saïtic period in the Cairo Museum, which represents the goddess seated with Horus on her lap. In the midst of the boat-shaped head-dress is a temple engraved with the *tet*. The figure, which is hardly an inch and a half high, is delicately worked, and the head and part of the boat were originally covered with gold leaf. The goddess's name occurs among the deities and mythological beings mentioned in the Theban Recension of the *Book of the Dead*.

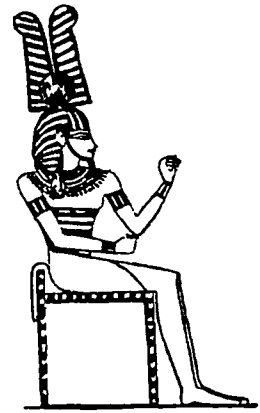
Nome Gods. The division of Egypt into districts or nomes (*hespu*), each with its capital city, carries right back to predynastic times. At that period every town and village had its separate god, and, very naturally, the chief god of the capital in any given Nome became the god of that Nome. Thus Amen-Ra, the centre of whose worship was Thebes, was the god of the Uast Nome, of which Thebes was the capital; Khnemu, the chief god of Elephantine, was the god of the Ta-khent

NOME GODS.

Nome, of which Elephantine was the capital, and so forth. Figures of these gods are, of course, common, but not with their attributes as Nome-gods. There are, however, some fine examples in the Cairo Museum, to wit, those wonderful schist groups of Mycerinus attended by Hathor and the deities of the Nomes of the cities Diospolis Parva (Het), Oxyrhynchus (Per-Matchet) and Cynopolis (Kasa). The first-named, which is the Nome of the Sistrum (Seshesh), is represented by the goddess of that Nome, Het-Heru, a form of Hathor, who wears on her head the standard of the Nome: the second, which is the Nome Uab, is represented by Set, who wears the standard of the Uab Nome; while the third, or Anpu Nome, is represented—not in this case by its Nome-god Anpu—but by a goddess, who wears the Anpu standard.

Nu. According to a text of Unas, a king of the fifth dynasty, Nu was one of the great gods worshipped in the early archaic period, along with Kheper, Sebek, Neith and Khnemu. His chief city was Khemennu (Hermopolis), where from very ancient times the god was worshipped as one of a company of eight gods: hence the name KHEMENNU, which means "City of the Eight Gods." The other members of this octave were Nut, Hehu, Hehut, Kekiu, Kekiut, Kereh and Kerehet, who thus formed a quartet of gods with their female counterparts. Over them was a ninth deity, Tehuti or Thoth, the ibis-headed scribe of the gods. The early importance of Nu may be gathered from the fact of his identification with the primeval Paut, that mysterious essence or divine

substance which—or who—approximates more closely in conception to the one Supreme God of Divine revelation than any god in the Egyptian pantheon. Paut was the creator of all gods, celestial and terrestrial, and his identification with Nu is to be found in a passage in chap. xvii. of the *Book of the Dead*, which commences, "I am the great god, self-created, Nu." The female counterpart of Nu—at least in early dynastic times—was Nut, and their close relations may be gathered from the fact that, while the former represented the celestial ocean traversed by the solar bark, the latter represented the night aspect of the same heavens: yet at a later period Nut became the personification both of the Day- and Night-sky, and the former more particularly (cf. NUT). Nu is represented pictorially as a seated figure wearing the disk and plumes: statues and amulets of the god are unknown.



NU.

Nubt. A goddess mentioned in the Pyramid text of Unas (fifth dynasty), and perhaps identical with the NUBT of later Egyptian mythology, who was said to have been born in Per-Nubt, and to have given birth to her own brother and sister, Osiris and Nephthys, as well as to the elder Horus. The word *nubt* signified "golden one"; a name which is given to Hathor in a Ptolemaic wall-text at Der al-Medina, on the western bank of the Nile,

opposite Thebes. No statues or statuettes of Nubt are known.

Nut. Nut, the female counterpart of Nu (*q.v.*), was originally the goddess of the Night-sky, as Nu was the personification of the Day-sky, and the earliest forms of their names were NAUT and NAU. At a later period, however, they became identified with Nut and Seb, Nut being regarded as the daughter of Shu and Tefnut, and Seb, the earth-god, as her husband. As the wife of Seb, she is called "Nut, the lady of heaven, who gave birth to the gods, the mistress of the Two Lands," and as such was regarded rather as the goddess of the Day-sky than of the Night, the personification of the sky which rests upon the mountains of Sunrise and of Sunset. As such she gave birth to the sun-god every day, and at sunset received him into her mouth. In some texts, however, she is evidently the goddess of the heavens generally, thus retaining her original significance while absorbing the official attributes or functions of her ancient counterpart, Nu. The chief centres of the worship of Nut appear to have been Dendera, Heliopolis, where grew the fabled turquoise-coloured sycamores of the goddess, and the Delta. The temple of Isis at Dendera bears an inscription stating that it was the birth-chamber wherein Nut brought forth the goddess Isis in the form of a dark-skinned child.

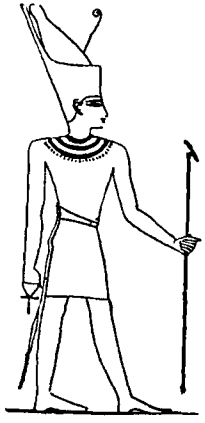
NUT.

" The goddess is usually represented," says Budge, " in the form of a woman who bears upon her head a vase of water, which has the phonetic value, Nu, and which indicates both her name and her nature : she sometimes wears on her head the horns and disk of the goddess Hathor, and holds in her hands a papyrus sceptre and the symbol of 'life.' She once appears in the form of the amulet of the buckle, from the top of which projects her head, and she is provided with human arms, hands, and feet. Sometimes she appears in the form which is usually identified as that of Hathor, that is, as a woman standing in a sycamore tree and pouring out water from a vase for the souls of the dead who come to her. The 'sycamore tree of Nut' is mentioned in chap. lix. of the *Book of the Dead*, and in the vignette we see the goddess standing in it " (*Gods of the Egyptians*, ii. 103). It was at the foot of this sycamore tree that the serpent-monster Apep, the personification of darkness and evil, was slain by the great cat Ra ; and under its branches the souls of the weary gathered for shade during the fiery noon-tide heat, and were refreshed with the goddess's own food. A more familiar representation of Nut than those above described is that of a nude female form, bent over in an arched posture to denote the heavens, and supported by Shu, the son of Ra, who lifts her up from the embrace of Seb (the earth). We have never met with a statuette or amulet of the goddess, and though it is affirmed that specimens exist in porcelain, we think it likely that some other deity has been mistaken for Nut : in any case the statement needs confirmation.

Osiris. The chief figure in Egyptian mythology, and the deity who, before all others, may be called the national god of Egypt, is Osiris, son of Seb and Nut, brother and husband of Isis and the father of Horus. He is named in the Papyrus of Ani, "the great god who dwelleth within Abtu [Abydos], king of eternity, lord of everlastingness," and "the governor of those who are in Amentet" (the Underworld). Originally only a local river-god, the seat of whose worship was in the fertile country of the Delta, probably in the *Sekhet-hetepet* or Elysian Fields, Osiris was worshipped in the early period of the first dynasty, as the god who typified, says Brugsch, the "unbroken rejuvenescence of immortal Nature, according to the Divine Will and according to eternal laws," in which connection he was the exact contrast—indeed, active opponent of Set, who typified death and destruction (*vide* SET). The one, in fact, represented the Nile as a fertilizing, life-producing, life-sustaining agent; the other, the barren, unproductive, death-shadowed desert. And just as the annual rise, inundation and fall of the Nile were seen to be figurative of the birth, maturity and decay of man, so the river-god Osiris became linked in the popular mind with the life-story of man on the earth, and a mythological history was invented for the god to agree with those developments. Throughout the oldest religious texts, says Budge, it is assumed that Osiris "once possessed human form and lived upon earth, and that by means of some unusual power or powers he was able to bestow upon himself after his death a new life, which he lived in a new body, in a region over which he ruled as king, and

into which he was believed to be willing to admit all such as had lived a good and correct life upon earth, and had been buried with appropriate ceremonies under the protection of certain amulets, and with the proper recital of certain 'divine words' and words of power" (*Gods of the Egyptians*, ii. 115).

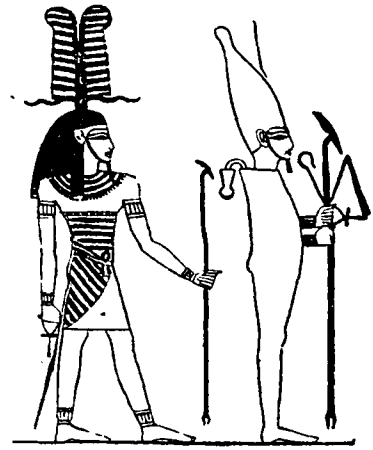
From the Greek mythological history of Osiris found in Plutarch we learn that the god was born of Rhea (*i.e.* Nut) on the first epagomenal day of the year, and Typho (*i.e.* Set) upon the third: and that Osiris, becoming king of Egypt, under the name Un-nefer, brought in the blessings of prosperity and good government, and reigned in much favour until he was murdered through the treachery of his brother Typho. Typho obtained by craft the measure of Osiris's body, and then caused a chest to be constructed of the same size with it, which he paraded in Osiris's banqueting room, and proposed, by way of a jest, that whoever might be found to fit the chest, should keep it. One after another of those present got into it, but it did not fit any of them, and last of all Osiris laid himself down; whereupon the conspirators rushed forward and clapped on the cover, fixing it on the outside with nails, as well as sealing it with molten lead. After this they carried the royal burden to the Tanaïtic mouth of the Nile, and flung it in. The chest, being borne on the waves to the coast of Byblos, became entangled in a tamarisk bush



OSIRIS.

which presently shot up into a large and beautiful tree and concealed the chest within its trunk. The king of the country had the tree cut down, and used the beam wherein the chest was concealed as a pillar to support the roof of his house. Isis, supernaturally directed by a report of demons to the spot, hovered round the pillar in the form of a swallow, bemoaning her sad loss, and eventually obtained possession of it; whereupon she cut out the chest and set sail with it for Egypt. On arriving in Egypt she hid the precious object in a remote and unfrequented place, where Typho presently discovered it, and, recognizing the body, tore it into several pieces, fourteen in all, which he distributed throughout the country. Isis eventually recovered all the pieces but one, the missing member having been devoured by three different sorts of fish, the lepidotus, the phagrus, and the oxyrhynchus, which for this reason were ever after specially avoided by the Egyptians (cf. MOZA). Soon after these things Osiris returned from the other world and incited his son Orus (*i.e.* Horus) to give battle to Typho, with results which were at first somewhat spoilt by the pitying intervention of Isis, but eventually were crowned with full success. Such, in brief, is the story as Plutarch gives it, and it would seem that the myth, as understood by the ancient Egyptians, did not vary greatly from this. According to the Egyptian account, Osiris was afterwards resuscitated by the care and incantations of Isis, Nephthys, Horus and Anubis, and became, as Osiris Khent-Amenti, the great ruler in the Fields of Aaru. Aaru was the material heaven of the ancient Egyptians, where the

blessed fed upon light, and also upon the more substantial products of that delectable place, such as corn, wine and oil. Afterwards the belief in the sky-location of Aaru appears to have been abandoned or modified, and certain fertile regions of the Delta became associated therewith, notably the region Pe-Tep or Tettu. Hence, in the *Book of the Dead*, we find the deceased praying: "Let me have the power to order my own fields in Tettu, and my own growing crops in Annu. Let me live upon bread made of white grain, and let my beer be made from red grain"; and so forth.



OSIRIS.

Briefly, Osiris may be said to typify the sun of yesterday, slain by his brother Set, the night or darkness, who in his turn was vanquished by the young Horus, the morning sun. Having thus entered the region beyond the sunset, Amentet, the "hidden place" or Underworld, Osiris rules there as the nocturnal sun, the king of the *regio inferna*, as well as the supreme judge of all who have passed from the earth-state thither. Before Osiris, lord of the *atef* crown, and the forty-two Assessors sitting in the Judgment Hall of Maati, the deceased registered the forty-two denials which are known as the Negative Confession, summarized his good deeds, and declared

generally that he had "done Maat [*i.e.* truth]; purified himself with Maat, and that none of his members lacked Maat": after which confessions, and the recital of certain magical formulae, he was admitted to the regions of the blessed. A ritual so elaborate and important, and the supreme position occupied by Osiris in relation thereto, readily accounts for the immense number of prayers which were addressed to him by the deceased. Hence also the ardent desire of identification with the god so touchingly expressed in the custom of calling the deceased by the title of "the Osirian." "All mankind make offerings unto thee," says an eighteenth dynasty hymn to Osiris, and in the same hymn the deceased is made to say: "May Osiris, governor of Amentet, lord of Abydos, give a royal offering! May he give sepulchral meals of oxen, and fowl, and bandages, and incense, and war, and gifts of all kinds, and the [power to] make transformations, and mastery over the Nile, and [the power] to appear as a living soul, and to see the Disk daily, and entrance into and exit from Re-stau; may [my] soul not be repulsed in the Underworld, may it be among the favoured ones before Un-nefer, may it receive cakes and appear before the altar of the Great God, and snuff the sweet breath of the north wind."

A fine example of these Osirian figures is the colossal rose granite statue of Usertsen I. (twelfth dynasty) in the Cairo Museum. This powerful statue, which is over 12 feet high, shows the king standing in the mummified form characteristic of Osiris, and wearing the *hezt* or white crown of Upper Egypt. The statue bears the

Horus, Suten Bat, and Son of Ra names of the king. The forms under which the god himself is represented are very numerous. The commonest is that of a standing or seated mummy, wearing on his head the white crown, and from the back of his neck a *menat* (*q.v.*); while the hands hold the flail and sceptre. Sometimes he wears the *atef* crown, that is, the white crown, with a plume on either side. "As a form of Khnemu-Ra he has the head of a ram, the horns of which are surmounted by a solar disk and by four knives" (Budge). In tomb-pictures and papyri he is sometimes represented with the body arched backwards to symbolize the region of the Tuat or Underworld; while in other cases he sits enthroned amid the gods, the support of the throne being a monster serpent, whose body rests on the mythological steps of Henen-su (Herakleopolis). Statuettes of Osiris are extremely common, and many of them are of high artistic quality and beautifully finished. The greater number are in bronze, but examples also exist in faience, wood, basalt, glass, pewter, wax, etc. The various types may be profitably studied in the British Museum, where may be seen not only the conventional man-god form with *atef* crown, but also the following: Osiris-Khent-Amenti, a representation in fresco, from the tomb of Queen Aahmes-nefert-ari; "Osiris the Moon," a bronze seated figure wearing the crescent moon and lunar disk; and a bronze Osiris-Apis (Serapis, *q.v.*) of the Graeco-Roman period. The last-named form is very rare, and the Cairo Museum possesses a fine inscribed example of this type—a walking bull-headed human figure crowned with solar disk and *uraeus*. In the same museum is the

wooden framework of one of those very interesting and remarkable *vegetating* Osiride figures. The framework was supported by a trellis, on which pieces of bent wood were nailed, forming the outlines of the crown, head, shoulders and parts of the arms and trunk. The body was probably made of painted canvas, on which were sown seeds of corn, so arranged that their general contour resembled that of the mummified Osiris. "This," says Maspero, "is the material expression of the idea of life proceeding from death, as the new corn springs from the old seed laid in the ground. Osiris had vegetated in this way before his resurrection, as is seen by the pictures on the walls of temples of the Graeco-Roman period."

From the twenty-sixth dynasty to the Roman period amulets of Osíris were placed on the stomach and feet of the mummy, the occult significance of which may be gathered from the above article. Amulets of Osiris-Min are mentioned by Petrie, as well as double figures of the god (*Amulets*, p. 36): and there are small plaque-like Ptolemaic triads, in which Osiris figures side by side with Isis and Horus. These are usually in faience, but specimens also exist in black steatite and in gilt wax.

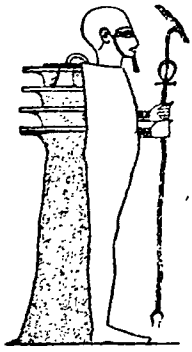
Pa-nefer-nohem. This very rare god is thought by Daressy to be a form of Horus, but he speaks of it as "a god little known." The specimen in the Cairo Museum is a standing bronze figure of a bearded man, on whose head are the tall plumes and solar disk usually associated with Amen-Ra. The god wears the *chenti* and two strings of beads. The work is of the Ptolemaic period and extremely

poor. In the same museum is a very curious bronze triad of deities, Isis, Nephthys and a third—a god, not a goddess—which Daressy is inclined to identify with Pa-nefer-nohem, though Mariette believes it to be distinct from that god. This third figure, which is on a larger scale than the two goddesses, is seated on a throne, the supports of which are a pair of lions. The group is of late period, but the execution is finer than in the other specimens. We know of no other examples of the god.

Pasht. The goddess Pasht—also called PEKHET and PEKHETH, and for some time confounded by Egyptologists with Bast (*q.v.*)—was the cat or lioness deity of Pekhit. According to Budge, she was of considerable importance as a local deity, particularly at Beni Hasan, where a temple, hewn out of the solid rock in her honour, still exists.

Planetary and Stellar Gods. The planets known to the ancient Egyptians were Venus, Mercury, Mars, Saturn and Jupiter, of which all but Jupiter had a representative god. The god associated with Venus was Osiris; with Mercury, Set; with Mars, Ra; and with Saturn, Horus. The constellations, as well as many individual stars, had their representative deities also, whose names have come down to us. Thus the hippopotamus god Hesamut has been identified with Draco, the bull Meskheti with the Great Bear, and so forth: but as no statues or amulets exist of these gods, the discussion of them does not fall within the scope of the present work.

Ptah. The Memphis Ptah was considered the oldest of the gods, and is called "Father of the mighty fathers, father of the beginnings, he who created the sun-egg and the moon-egg, the creator of his own image." He is represented with a mummied body, a close-fitting skull-cap, no crown, and with a *menat* (*q.v.*) symbol of pleasure and happiness hanging from the back of his neck. In his hand he holds a sceptre, which terminates in the signs for power, life and stability. According to Brugsch, the name *Ptah* means "sculptor, engraver," and Dr. Budge points out that numerous allusions in the Egyptian texts make it clear that the god was the master architect and designer of every existing thing—a co-worker with Khnemu (*q.v.*)—as well as chief god of all handicraftsmen and of all workers in metal and stone. Hence the Greeks and Romans identified him with Hephaistos and Vulcan. Moreover, it was Ptah who fashioned the new bodies in which the souls of the dead were to live in the Underworld, and as PTAH-SEKER-ASAR, he symbolized the inert form of Osiris, the mummy with its possibilities and certainty of resurrection. In this rôle he is represented wearing a scarab coiffure, symbol of transformation, and trampling on a crocodile, symbol of darkness. He is also identified with numerous other gods, as Hapi, Nu, Tem, Tanen, etc., with whose names his own name is frequently linked, and the part which he plays in his various forms is, as Dr.



PTAH.

Budge points out, well illustrated in the *Book of the Dead*. The doctor brings together the following references. "In chapter iv. Ptah is said to come forth from the Great Temple of the Aged One in Annu; in chapter xi. the deceased says, 'I shall stand up like Horus, I shall sit down like Ptah, I shall be mighty like Thoth, and I shall be strong like Tem.' From chapter xxiii. we learn that Shu or Ptah performed the ceremony of 'opening the mouth' of the gods with an iron knife; in chapter xlii. the feet of the deceased are identified with the feet of Ptah; in chapter lxiv., line 8, he is said to have covered his sky with crystal; chapter lxxxii. is a text by the use of which a man transforms himself into Ptah, when his tongue becomes like that of a god; in chapter cxlv., line 67, the 'writings of Ptah' are referred to; in chapter cli. A Mestha tells the deceased that he has 'stablished his house firmly according to what Ptah hath commanded'; and in chapter cliii., line 6, the 'hook of Ptah' is mentioned; in chapter clxvi. Ptah is said to overthrow the enemies of the deceased. In chapter cli. the hair of the deceased is compared to that of Ptah-Seker, and in chapter clxx. this god is said to give him help with his *khakeru*, weapons from his divine house. In a hymn to Osiris (chapter xv.) Osiris is addressed as Unnefer Heru-khuti, and as 'Ptah-Seker-Tem, in Annu, the lord of the hidden place, and the creator of Het-ka-Ptah

PTAH-SEKER.

(*i.e.* 'The House of the Double of Ptah,' or Memphis); finally, Ptah-Tanen is mentioned in chapter clxxxiii., line 15, as having caused to be inscribed certain decrees concerning Horus upon an 'iron tablet'" (*Gods of the Egyptians*, i. 502, 503).

Pierret gives the name Ptah-Patêque or Embryo to the well-known representations of Ptah as a one- or two-faced deformed dwarf, with or without scarab on head and with crocodiles beneath his feet, who holds two serpents against his breast: two hawks are also sometimes perched on the shoulders. Ptah-Patêque figures occur in great numbers in faience and glazed steatite; and also exist in syenite, porphyry, quartz, crystal and carnelian, but are comparatively rare in bronze. An ivory specimen is mentioned by Petrie. Ptah-Patêque seems to be identical with the Ptah-Seker of later writers; though Daressy also applies the name to many other unusual forms, as, for instance, the little dwarf-figures in glazed pottery, with ape-, hawk-, lion- and crocodile-heads, of which there are some interesting examples in the Cairo Museum. There was a remarkable pantheistic bronze figure in the Hilton Price collection which claims a place here, as it seems to be a form of Ptah-Seker. The figure has a winged body resembling that of the pygmy-like Ptah-Seker-Asar, but the head is that of Amen-Ra. The feet rest upon crocodiles, the right hand holds a serpent: and on the body and head-

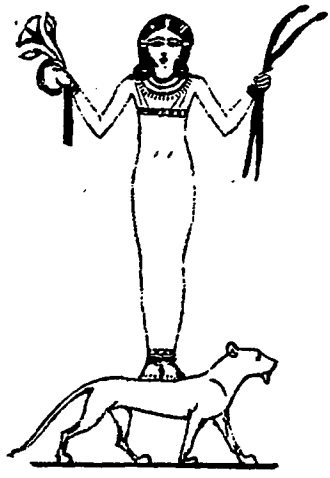
PTAH.
(Pantheistic figure now in the Spink collection.)

dress are emblems of various gods. Possibly, however, this singular hybrid is a form of Harsiesi (*q.v.*). The piece is now in the Spink collection.

There is a fine yellow sandstone statue of Ptah, over 10 feet high, in the Cairo museum, which bears the cartouches of Rameses II. (nineteenth dynasty). The head of the sceptre, which is grasped by both hands in the characteristic manner, consists of three super-imposed emblems, the *ankh*, *usr*, and *tet*. Statuettes of the god exist in bronze, granite, black basalt, schist, breccia (a remarkable green breccia seated example, Saïte epoch, thickly coated with leaf gold, is in the Cairo Museum), gold, electrum, faience, terra-cotta and sycamore. A bronze ithyphallic form of the god in the characteristic attitude of Min (*q.v.*) is in the Cairo Museum—a small figure belonging to the Saïte or Persian epoch; and in the same collection are two figures of Ptah-Tanen, namely, a statue in calcareous limestone over 7 feet high, and a small seated figure in bronze. The former wears the two-plume head-dress; the latter, the same head-dress with the addition of the solar disk, ram's horns and *uraei*. The Ptah in the Cairo Museum from the tomb of Queen Aahhetep is in gold.

Qetesh. Qetesh was one of the foreign goddesses, closely akin to Astharthet (*q.v.*), whose worship was introduced into Egypt in later dynastic times. The Egyptians regarded her as a form of Hathor, and depicted her with the head-dress peculiar to that goddess; though in earlier representations she wears a crescent and disk, indicating

that she was a moon-goddess. On a stele in the British Museum, where she appears as a nude woman, holding a large ring and lotus flowers in one hand and two serpents in the other, she is called "Kent, lady of heaven." She stands on a lion, and on either side of her are the gods Min and Reshpu. Qetesh was, in fact, a nature-goddess, the impersonation of love and beauty, and her name is synonymous with all that is most licentious in the Egyptian religion. Statues and statuettes of Qetesh are, we believe, unknown; though it is possible that some of the grotesque and rudely executed female figures which exist in some collections were intended to represent the goddess. There was one in the Hilton Price collection so labelled, a bronze statuette, 4¼ inches high, with *uraeus* on forehead and flat cornice-like crown. The arms, which originally worked on pivots, are missing. This attribution has, we believe, the high support of Dr. Budge.



QETESH.

Ra. Ra was pre-eminently the god of the sun, and in dynastic times was regarded as the maker and creator of all visible things, as well as of heaven and the gods inhabiting it. He also made the Underworld, and the

beings therein. As the solar god, he travelled across the great ocean of sky daily in the morning boat Matet (= "becoming strong"), and the evening boat Semktet (= "becoming weak"), names which contain an obvious allusion to the waxing and waning strength of the rising and setting sun. During the night Ra passed through the Tuat or Underworld, for which journey he had two other boats, one of them formed from the body of a serpent. The daily progress of the god was opposed by certain serpent monsters, emblems of darkness, of whom the chief was Apep, who personified the darkness of the darkest hour of the night, and whose malevolent doings are frequently referred to in the *Book of the Dead*. Thus in chap. xxxix. the deceased says: "Get thee back, Fiend, before the darts of his beams. Ra hath overthrown thy words, the gods [certain deities who accompanied Ra on his journeys] have turned thy face backwards, the Lynx hath torn open thy breast, the Scorpion goddess hath cast fetters upon thee, and Maat hath sent forth thy destruction. Those who are in the ways have overthrown thee,—fall down and depart, O Apep, thou enemy of Ra" (*Gods of the Egyptians*, i. 326).

RA.

The cult of Ra first became dominant in Egypt in the fifth dynasty, declined in the sixth, and was not revived until the reign of Usertsen I., about B.C. 2430. Annu or An (the On of the Hebrew scriptures and the Heliopolis

of the Greeks) was the chief seat of his worship; and it is interesting to remark that the first king of the fifth dynasty, who was a high-priest of Ra, was also the first to add "Son of the Sun" to the titles of Egyptian monarchs. The cult insisted upon the absolute sovereignty of Ra among the gods, and declared that "the souls of the blessed made their way after death to the boat of Ra, and that if they succeeded in alighting upon it their eternal happiness was assured. No fiends could vex and no foes assail them successfully, so long as they had their seat in the 'Boat of Millions of Years': they lived upon the food on which the gods lived, and that food was light. They were apparelled in light, and they were embraced by the god of light. They passed with Ra in his boat through all the dangers of the Tuat, and when the god rose each morning they were free to wander about in heaven or to visit their old familiar habitations on earth, always, however, taking care to resume their places in the boat before nightfall, at which time evil spirits had great power to injure, and perhaps even to slay, the souls of those who had failed to arrive safely in the boat" (*Gods of the Egyptians*, i. 333, 334). As years went on these ethereal doctrines fell into disfavour, and the more material delights and blessings which the cult of Osiris offered, led to a great contest between the rival cults, with the result that the doctrines of Osiris prevailed, and the attributes of the sun-god were ascribed to him. Several hymns are in existence in praise of Ra, which show the importance that was anciently given to him, as, for instance, the Papyri of Hunefer, Ani and Nekht and the famous nine-

teenth dynasty tomb inscription at Thebes, with its seventy-five adulatory ascriptions, each commencing, "Praise to thee, O Ra, exalted Sekhem."

Ra is usually depicted with the body of a man and the head of a hawk; but sometimes as a hawk alone. His crown is the solar disc, encircled by the serpent Khut, whose attributes were power and splendour. In his right hand he holds the *ankh* or emblem of life, and in his left the *usr* sceptre, while from his belt depends a tail, which, according to Budge, is a survival of the dress of men in predynastic times and probably later. Figures of Ra are rarer than is supposed, a great many figures standing to his name in collections being figures of Khensu-Ra (*vide* KHENSU, pp. 60-62), and Heru-khuti, the Harmachis of the Greeks (*vide* HERU, pp. 51, 52). These were in a sense forms or metamorphoses of Ra, and are fairly common as statuettes and amulets, but examples of the primitive form are found in but few collections.

RENENIT.

Rannut or Renenit. Rannut was the goddess who presided over the productions of the earth, its harvests, etc., and was also the goddess of nursing or maternity. There is a calcareous stone statuette of the goddess, about 9½ inches high, in the Cairo Museum, in which she is represented as a *uraeus*-headed woman, seated, in the attitude common to Isis, offering her breast to the child Horus. The *uraeus* head has the remarkable

addition of two human ears. The seat of the goddess was painted red, her robe yellow and her *klaft* blue. Unfortunately the figure is in very poor condition. This form is extremely rare: a somewhat commoner type shows the goddess as a human-headed *uraeus*, with or without the Hathor coiffure, *i.e.* the solar disk, cow's horns and plumes. There was a small gilded bronze example of this type in the Hilton Price collection, and we have also met with specimens in faience and green glazed steatite. A well-executed eighteenth dynasty calcareous stone figure of Ranenit, with *uraeus* head, is in the Cairo Museum. The goddess sits on an inscribed throne, with hands on knees, and portions of the figure and seat are painted in red, blue and yellow. This important and rare statue is about 17 inches high. Ranenit was one of the two deities from whom the deceased obtained renewal of life in the Underworld.

Rat. Rat was the female counterpart of RA (*q.v.*), and was depicted in woman's form with Hathor-like coiffure of solar disk and cow's horns. She does not seem to have been a goddess of very great importance, though the text of Unas (fifth dynasty) gives her the high-sounding title, "Rat of the two lands, the lady of heaven, mistress of the gods." Her full name was Rattaiut, *i.e.* "Rat of the World," and as such she was adored in the Thebaid. Statues of the goddess are apparently unknown.

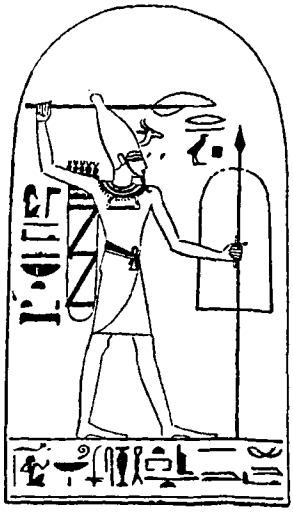
RAT.

Reret. The hippopotamus-goddess Reret or Hesamut, who seems to have been a form of Isis, was the chief opponent of Set, the god of darkness, cold, mist and rain, whose evil influence it was the goddess's function to restrain. She is depicted as a hippopotamus with human hands, in each of which she holds a knife. Her temple was called Het-Khaat. Statuettes and amulets of Reret are unknown—unless, indeed, some of the very numerous figures ascribed to Taourt represent the goddess.

Res-hati and Khesef-m-tep. A composite statue of these two genii of darkness, about 18 inches high, in black granite, exists in the Cairo Museum, and is probably unique. It was found at Medinet-Habou, near the chapel of the princesses, and belongs to the twenty-fifth dynasty. Res-hati is represented as a lion-headed man, nude, and holding in his left hand what appears to be a roll of papyrus. Khesef-m-tep is a crouching crocodile-headed figure, robed to the feet. It seems probable that these genii are abnormal forms of Hapi and Mestha, two of the four sons of Horus (cf. p. 34), as there was found with them a second group, on which are engraved the names of the two other sons of Horus, and the forms of these also are quite different from the normal types. Thus Tuamutef, instead of the jackal-headed form, is represented as a seated man, holding a long serpent in both hands; and Qebhsennuf, instead of the hawk-headed form, as a *latus* fish.

Resh-pu. The Canaanitish war-god Resh-pu, whose cult was very popular in Syria, seems to have had a merely

local fame in Egypt, though in the Egyptian texts he bears the proud titles: "Great god, lord of eternity, the prince of everlastingness, the lord of two-fold strength among the company of the gods; ... governor of the gods." He is depicted as a bearded human figure holding a buckler and lance—sometimes a lance only—in his left hand, and a mace in his right. A gazelle's head, indicating his sovereignty over the desert, crowns his helmet or adorns his forehead. Among the Phoenicians, says Budge, Resh-pu was "a god of burning and destructive fire, and of the lightning," a meaning which is conveyed by the name. A stele in the British Museum, set up to the memory of sixteen persons and their mothers (No. 191 in the Northern Egyptian Gallery) shows Resh-pu standing on the right of the Assyrian goddess Qetesh (*q.v.*), but statuettes of the god are of the utmost rarity. The only one known to us is a blue pottery figure of the Saïtic period in the Cairo Museum.



RESH-PU.

Satet or Sati. Sati, whom Maspero calls "the fairy of the Cataract," was the goddess of the inundation, and appears to have been originally connected with the chase. The centre of her cult was Elephantine, where, as the

female counterpart of Khnemu, she formed the second person of the Nubian triad, of which the third person was Anqet. The name Satet or Sati appears to be allied with *sat*, "to pour out, to throw, to scatter abroad and sow seed, to sprinkle water," which terms all suggest the function of the goddess in connection with the inundation of the Nile. As connected with the star Sept, wherein dwelt the soul of Isis, Sati was a form of Isis, and in that way has a link with Osiris, and finds a passing mention in the *Book of the Dead*. The form of Sati is well shown in the striking but unfortunately badly oxydized bronze specimen in the Cairo Museum. The form is that of a draped woman whose chest is covered by a large finely engraved necklace, and whose coiffure is the *hezt*, or white crown of Upper Egypt, ornamented with the *uraeus* and a scorpion. From the sides of the crown proceed (or originally proceeded, for one is now missing) two cow's horns, similar to those on the more familiar figures of Hathor. There is a twelfth dynasty electrum figure of the goddess, found at Dahshur, in the British Museum; and also a wooden example; but figures of Sati are extremely rare. There were none in the Hilton Price collection, but the H.P. catalogue mentions that figures of the goddess exist in bronze, wood and faience.

SATI.

Seb. Seb was the son of Shu and Tefnut, and was the god of the surface of the earth—of trees and plants

and herbs and grain—as well as of the earth beneath the surface, so that he was the god of the tombs also. He is called the "Erpa," that is, the hereditary tribal king of the gods. The chief seat of his worship was at Heliopolis, where he and Nut, his female counterpart, produced the great Egg, from whence sprung the sun-god under the form of a phoenix, *i.e.* the Bennu-bird of the ancient Egyptians. On this account the god is sometimes called KENKEN-UR, the "Great Cackler." As the goddess Nut symbolized the heavens, so the god Seb symbolized the earth, and he is sometimes depicted lying on the ground, his limbs covered by foliage, while Nut bends over him, her body arched to represent the sky (cf. NUT, p. 88). He seems to have played an important part in the funerary ritual of the ancient Egyptians, as the many references to him in the *Book of the Dead* clearly indicate. He watched the weighing of the heart of the deceased in the Judgment Hall of Osiris, and to him was addressed the request to open the dead man's eyes, to unlock his two jaws, and to loose his legs that were bandaged. "I am decreed to be the divine heir of Seb, the lord of the earth," says the deceased in another passage, "and to be the protector therein. The god Seb refresheth me, and he maketh his risings to be mine" (Budge). There is a mysterious passage relating to Seb in the Saïte Recension of the *Book of the Dead* which is worth noting. "I, even I," the

SEB.

passage runs, "am Osiris, who shut in his father Seb with his mother Nut on the day of the great slaughter," and Dr. Brugsch was of opinion that the word *shat* (="slaughter") refers to an act of self-mutilation [referred to elsewhere in the same book (chap. xvii. line 61)] performed by Ra, the father of Osiris; and Brugsch "compared the action of Osiris in shutting in his father Seb with the punishment which Kronos [in the old Greek mythology] inflicted upon his father Uranus because he threw the Cyclopes into Tartarus" (Budge).

SEB.

The god is usually depicted walking, or in a standing position, wearing either the *hezt* or white crown of the North, with the addition of the *atef* crown, or else a goose, of the peculiar species called *seb*: the goose was one of his transformations. He also wears a tunic, armlets, collar and bracelets. Figures of the god exist in bronze and porcelain, but they are extremely rare. An amulet of Seb is in the British Museum, the only example we have seen; its significance may be gathered from the passages from the *Book of the Dead* above quoted. A bronze figure of a god with star-shaped, or rayed solar disk head-dress in the Cairo Museum was thought by Mariette to be a form of Seb, though Maspero regards it as a form of Osiris, viz. Osiris-Sahu. If Maspero's idea is correct, the stellar crown is a representation of the star *Sahu*, *i.e.* Orion.

Sebek. Sebek, the Greek *Souchos*, was the god represented either as a crocodile or as a human with the head

of a crocodile. He seems to have played various rôles, and in early dynastic times was an evil deity in antagonism to the other deities, so that he is often confused with Set. The double temple at Kom Ombo was dedicated to his cult, and the Fayum was also a great centre of his worship. The sacred lake of the temple to Sebek in the Fayum contained numbers of the sacred crocodiles, which, according to Strabo, were decorated with jewels and fed by the priests. By that time (indeed, even from the sixth dynasty) more beneficent qualities were attributed to the god, and he was identified with Ra, the sun-god; while in a papyrus at Cairo he is called "Son of Isis," and as such fulfils the rôle of Horus by doing battle with the enemies of Osiris. Here, then, is a complete reversal of his primitive significance. Brugsch was of opinion that the god represented the four elemental gods Ra, Shu, Seb and Osiris, and that the ancient Egyptians believed that one of Sebek's functions was "to gather together that which had been separated by the evil power of Set, and to give a new constitution and life to the elements which had been severed by death" (*Gods of the Egyptians*, ii. 356). He was also one of the Spirits of the West, dwelling in a temple on the Mount of Sunrise, where he assisted Horus, the morning sun, to be re-born daily. "In the Pyramid texts," says Budge, "Sebek is made to restore the eyes to the deceased, and to make firm his mouth, and to give

SEBEK.

him the use of his head, and to bring Isis and Nephthys to him, and to assist in the overthrow of Set, the enemy of every 'Osiris.' He opened the doors of heaven to the deceased, and led him along the by-paths and ways of heaven, and, in short, assisted the dead to rise to the new life, even as he had helped the child Horus to take his seat upon the throne of his father Osiris" (*ibid.* ii. 356).

Figures of Sebek are extremely rare, and only bronze, gold and glass examples are known. The usual form is a crocodile-headed man, wearing the disk of the sun between ram's horns, and sometimes the plumes in addition. A well-preserved bronze specimen in the Cairo Museum, about 5½ inches high, represents the god walking, with arms hanging at the side, and ornamented at the wrists and upper parts with bracelets. Around his loins he wears the *chenti*, and on his head the ram's horns and plumes, upon which latter is a miniature representation of the Isis horns and disk. At the back of the god is a serpent. In the Petrie collection at University College is an amulet of Sebek in light blue opaque paste. The amulet was placed, says Petrie, on the chest of the mummy.

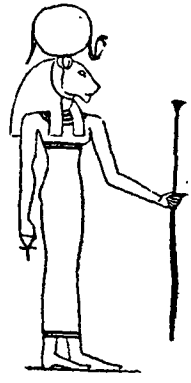
Seker. The hawk-headed mummy-like god Seker, "who came into being in the beginning and who resteth upon the darkness," is almost always merged with some other god, as Ptah or Osiris (Ptah-Seker, Seker-Asar), and hence is usually regarded as a form of one or another of those gods rather than as entirely distinct. Yet at an

early period Seker was evidently worshipped as a separate deity, probably as a form of the night-sun, and a god of the Underworld whose special sphere was the place of abode of the souls of the inhabitants of Memphis. The bark in which the sun traversed that part of the celestial ocean from the most southern point at noon to the sunset line, was called the Seker (sometimes Sektet or Hennu) Boat; and if, as is generally supposed, the god of the Seker Boat is Seker, then a portion of his rôle was very similar to that of Set or Suti, the enemy of Ra. Thus in chap. xvii. of the *Book of the Dead* the god of the Seker Boat is called, "the great god who carrieth away the soul, who eateth hearts, and who feedeth upon offal, the guardian of the darkness"; and in answer to the enquiry: "Who is this?" he is said to be Suti, the soul of the earth-god Seb. Shrines of Seker were common in early dynastic times, but when the god became linked with Ptah at a later period, Ptah usurped his characteristics, and Seker ceased to be more than a name (cf. PTAH, p. 98).

SEKER.

In Budge's *Gods of the Egyptians* Seker is depicted as a hawk-headed human figure, without crown, seated on a throne, and holding in both hands the crook, flail and *usr* sceptre; but we do not know of any statues or statuettes of the god in his pure form. His Ptah-Seker forms, which are common, are dealt with under PTAH.

Sekhemt or Sekhet. Sekhet was the female counterpart of Ptah, and sister-form of the goddess Bast; and her name is mentioned in the Pyramid text of Unas, as far back as the fifth dynasty. Her usual representation is a lioness-headed woman, crowned with the solar disk and *uraeus*, but sometimes the disk is omitted. While Bast personified the mild, vivifying warmth of the sun, Sekhet personified its burning, fiery, destructive heat; for which reason, in late dynastic times, figures of the goddess were draped in red, while Bast was given a green garment. The root *sekhem*, from whence the name is derived, signifies "to be strong, mighty, violent"; and another of the goddess's names, Nesert (=flame), emphasizes her characteristic as a destroying element. In a text cited by Dr. Budge, she is made to say, "I set the fierce heat of the fire for a distance of millions of cubits between Osiris and his enemy, and I keep away from him the evil ones, and remove his foes from his habitation." Elsewhere she is called, "Greatly beloved of Ptah, lady of heaven, mistress of the two lands"; and again, "Mighty lady, lady of Flame, chief of the Libyan lands." In later dynastic times Sekhet is identified with Hathor as the goddess of the West; and also with Nut, as "Sekhet-Nut in Hetkhat."

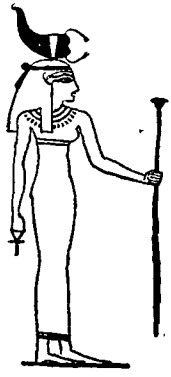


SEKHET.

Seated and standing figures of the goddess, many of them of beautiful workmanship, may be seen in various

collections. Those in faience and bronze are the most common, but examples also exist in silver, gold (in the Louvre), electrum, lapis, schist, basalt, blue paste, gypsum, alabaster and wood. In the Hilton Price collection was a curious faience fragment of Sekhet, with a cat seated upon her head; and a bronze example with outstretched hands (an unusual attitude) standing between the wings of a jackal-headed hawk. Bronze and faience aegises of Sekhet are also not uncommon.

Selqet or **Serqet.** The scorpion goddess Selqet was one of the early dynastic deities, and the fifth dynasty text of Unas contains, we believe, the earliest known reference to her. This passage, the meaning of which is quite enigmatical, runs thus: "Take off your apparel in order that Unas may see you as Horus seeth Isis, and that Unas may see you as Nehebu-kau seeth Selqet." In the *Book of the Dead* she appears both as a friend of the deceased and as having some sort of relation to the teeth of the defunct (chaps. xxxii. and xlii.), and, according to Pierret, she was one of the goddesses who protected the entrails contained in the canopic jars. The dread with which the scorpion was regarded in Egypt seems to have led to the thought among Egyptologists that Selket was an evil deity, like Set, but it is, perhaps, more probable that the goddess was regarded by the ancient Egyptians as a protectress



SELQET.

from scorpions; and the circumstance that she was a form of Isis, and that persons worshipping in temples dedicated to Isis were declared to be immune from scorpion stings, is inferential evidence that she was rather revered as a beneficent than propitiated as a maleficent deity.

Figures of Selqet are rather rare, particularly the female form with scorpion head-dress; bronze and lapis lazuli seem to have been the substances most used for both forms, particularly lapis. Of the fifteen specimens noted by Prof. Petrie, fourteen are in this stone, as are most of those in the British and Cairo Museums. In one of the bronze figures in the last-named collection the scorpion on the head of the goddess wears the disk and plumes, but in the majority of examples it is uncrowned. A charming grey alabaster Isis-Selqet at Cairo represents the goddess in a kneeling posture, with a little mummified Osiris in her lap. She wears the step crown of Isis, on the front of which is a scorpion in low relief. Selqet is also represented as a woman-headed scorpion. Bronze examples of this form exist as amulets, and are sometimes met with on mummy boxes. The amulet was placed on the throat and chest of the mummy.

Senses, Gods of. The Gods of the Senses were SAA, HU, MAA and SETEM, representing respectively the senses of touch, of taste, of sight and of hearing. Some of them are mentioned as far back as the time of Unas, a king of the fifth dynasty, and in the *Book of the Dead* we are told that Saa and Hu came into existence from the drops of blood which fell from Ra when he mutilated himself (cf.

SEB, p. 111). These two gods are depicted as men with the symbols of their names above their heads; while Maa and Setem are similarly represented, the former with an eye, and the latter with an ear, over his head. The four gods appear together in a Ptolemaic relief at Edfu. "In this," says Budge, "we have the Sun's disk on the horizon placed in a boat wherein are the gods Heru-merti, Ap-uat, Shu, Hathor, Thoth, Neith and Heru-khent-khathet; the king stands in front of the boat and is offering *maat* to the god. Behind him are the gods of the senses of Taste and Touch, and behind the boat stand the gods of the senses of Sight and Hearing." We believe that no statues or amulet figures of any of these gods have been found.

Sesheta or Sefkhet-aabut. Both these names appear to be more or less arbitrary readings of names of the Egyptian goddess of literature and architecture; "guesses," Dr. Budge calls them, inasmuch as the phonetic value of the sign which forms the symbol of the goddess has not been determined. The cult of this goddess is very ancient. She was worshipped at Memphis as far back as the fourth dynasty as the deity who presided at the foundations of the monuments; and she was identified at quite an early period, both with Renenet and Isis. No statuettes of Sesheta are known, but her pictures are fairly common. She

SESHETA.

is depicted in woman's form, with or without a garment of panther-skin, and holding in her hands either a scribe's palette and writing reed, or a writing reed and *cartouche*. She is called, "great one, lady of letters, mistress of the house of books"; and from an inscription quoted by Budge she appears to have kept the register of the life-terms of the departed in the Underworld. She was also a kind of recording angel and the great chronographer of the gods, and in one scene is depicted as holding in her hand a notched palm branch, probably a pre-dynastic symbol of the counting of years. "Happy," says Budge, "was the king who was fortunate enough to have his deeds recorded by the fingers of the goddess, and his abode in the next world built on the plan which she drew up in accordance with her attributes as the inventor of letters, the lady of the builder's measure, and the founder of architecture" (*Gods of the Egyptians*, i. 426).

Set. Set, the son of Nut and Seb and the husband of Nephthys, was pre-eminently the god of evil and darkness in the Egyptian pantheon, the personation of spiritual wickedness in heavenly places, the god who sought to prevent Ra (=the sun) from appearing in the east daily. The form which he assumed in his great conflict with Ra was that of a serpent (Apepi), and his weapons were clouds, mist, rain and darkness (*vide* SERPENT, p. 168, and RA, p. 103). He was, in fact, the god of the night sky, in opposition to Ra and Horus, gods of the sky by day. In early dynastic times Horus and Set are found together as the twin gods, who helped Osiris their father to mount

into heaven by means of a ladder which Ra provided. Hence, in the Pyramid text of Pepi I. we read : " Homage to thee, O divine Ladder ! Homage to thee, O Ladder of Set ! Stand thou upright, O divine Ladder ! Stand thou upright, O Ladder of Set ! Stand thou upright, O Ladder of Horus, whereby Osiris came forth into heaven." Hence, too, we meet with pictorial representations of the dual-god Horus-Set, a human figure with the characteristic animal heads of the two gods. In the Early Empire, however, Set was already recognized as an enemy of Horus, and such was their hostility that, says Budge, " the destruction of one god by the other was only prevented by Thoth, who, in his capacity as regulator of the strife, was called Ap-rehu, *i.e.* 'Judge of the two opponent gods.' " Of the murder of Osiris by Set we have already treated (*vide* OSIRIS, p. 91), and have elsewhere touched upon his persecution of Isis, his conflict or series of conflicts with Horus, and his final defeat at the hands of that god (*vide* ISIS, p. 56, and HERU-BEHUTET, p. 51). Herein was conveyed the moral idea of the victory of Good over Evil, the virtues of which were supposed to pass to the defunct by the aid of certain invocations and the kind offices of Osiris or Thoth. Thus, in chap. ix. of the *Book of the Dead*, the deceased says : " I have come, I have seen my divine

SET.

father Osiris. I have stabbed the heart of Suti" (*i.e.* Set), and in chap. xxiii. Thoth is called upon to loose by means of his words of power the bandages wherewith Set had fettered the mouth of the dead.

Set is usually represented with a human body, and the head of a strange beast with downward curving snout, and large square-topped ears; more rarely he is figured as a man wearing a beard and tail, and holding the usual symbols of divinity. In a tomb-painting at Karnak he is shown instructing a king in the use of the bow. Statues of the god are almost unknown in private collections, and very few are to be met with in museums. There is a small blue faience amulet Set in the Cairo Museum, and a badly mutilated specimen in wood, a seated figure. A bronze standing figure of the god, wearing the crowns of the south and north, is in the British Museum, and Petrie mentions one at Turin and another at University College. The fact that, at the decline of the New Empire, Set was regarded with abhorrence and his name erased from the monuments, may account for the rarity of statuettes and amulet figures of the god. They were probably broken when the worship of the god became unfashionable. Under certain aspects, Set was identified with the Syrian god Baal (*q.v.*), and at Kom Ombo and in the south of Egypt he was commonly known as Nubti or Set-Nubti, and also as Sutekh, under which names he was probably endowed with all the attributes of Baal.

Shesmu. Shesmu was one of the gods of the Underworld charged with executing the judgment pronounced

upon the enemies of Osiris in the Underworld—in other words, upon the wicked dead. He was the headsman of the god, who hacked the bodies of the condemned limb from limb, or handed them to the "Watchers," who acted as his deputies in this dismal work. We do not know of any representations of Shesmu, whether pictorial or in the round.

Shu. Shu was the god of light, whether sunlight or moonlight, and the symbol of his name was the feather, *shu*, which denotes "light, empty space, dryness," etc. The parching, withering properties of the sun seem to be associated with him, as was the moisture of the sky with his female counterpart and twin sister Tefnut. He was the god of the space which is filled with the atmosphere, the sky-bearer *par excellence*, and hence he is commonly represented with upraised arms, somewhat as Atlas is represented by the Greeks and Romans. Shu and Tefnut were frequently associated as two lions. "In another aspect," says Budge, "his abode was the region between the earth and the sky, and he was a personification of the wind of the North. Dr. Brugsch went so far as to identify him with the 'spiritual Pneuma in a higher sense,' and thought that he might be regarded as the vital principle of all living beings. He was certainly, like his father Tem, thought to be the cool wind of the North, and the dead were grateful to him for his breezes. Shu was, in

SHU.

fact, the god of the space which is filled with the atmosphere, even as Ra was the god of heaven, and Seb the god of the earth, and Osiris the god of the Underworld" (*Gods of the Egyptians*, ii. 91). In a text at Edfu, quoted by Budge, the king who speaks in the inscription says: "He beareth up for thee [*i.e.* for Tauith, the god who emitted Shu from his mouth] heaven upon his head in his name of Shu. . . . He beareth up for thee heaven with his hands in his name of Shu, the body of the sky." Hence the four pillars which were supposed to hold up the sky at the cardinal points were called the "pillars of Shu": hence, too, the representation of the god so familiar to us in the little faience figures, a human figure on one knee holding in his uplifted hands the solar disk. Pictorially Shu is shown with a single, double or quadruple head-dress, or else wears a figure of the hind-quarter of a lion, *peh*. In another picture he grasps a scorpion, serpent and hawk-headed sceptre in his left hand. Of more than three dozen small figures of Shu in the Cairo Museum only one has the feather head-dress, though several have the symbol engraved on the solar disk. Most of these examples are in faience, the single exception being a bronze figure, classed as "doubtful" in Daressy's catalogue. Petrie mentions two bronze Shus in his work on amulets, and also records a carnelian and a silver example.

Subti. In the Cairo Museum is a small faience amulet god in blue glaze, which Daressy calls Subti, and which he describes as a god having somewhat the appearance of Ptah patêque and of Bes, the limbs bent, the belly large

and the hands supported on the thighs. He has two bracelets on the upper part of the arms, and holds some evil-looking animals. The relatively large head is covered by a thick wig, on the front of which is a *uraeus*, while the head-dress consists of two high feathers. Behind the god is the low-relief figure of a winged lioness-headed goddess (? Bast or Sekhet), crowned with the solar disk (*Catalogue Général . . . Statues de Divinités*, Tome premier, pp. 317, 318).

Taurt. Taurt is the hippopotamus-headed goddess who presided at the birth of children, and was also a kindly guardian of the dead; though in certain theological systems she was regarded as the female counterpart of Set (*q.v.*). Her cult is probably coeval with Egyptian civilization, and at one time she was identified with Mut, as a mother-goddess. In the Isis-Osiris myth as told by Plutarch, Taurt figures as a wife of Typho (=Set), and in the Metternich Stele (*c.* B.C. 60) she is associated with Horus, who is shown spearing a crocodile which the goddess is holding. A much earlier representation of the goddess occurs in a relief at Der al-Bahari in the famous temple of Hatshepset (eighteenth dynasty), where Taurt figures in company with Bes at a royal birth-scene. "What Bes and Taurt were to do for the princess," says Budge, "is not apparent, but as we find one or both of these deities represented in the lying-in rooms of Egyptian

TAURT.

queens, it is clear that their presence was considered of great importance both to mother and child" (*Gods of the Egyptians*, ii. 285, 286). From the above references it is evident that Taurt was regarded in a double aspect, maleficent and gracious, or perhaps it would be more correct to say, that, in the early period of Egyptian civilization, she was looked upon with fear and aversion, but later came to be venerated as the "mistress of the gods," the "good nurse" who presided at the birth of children (cf. HIPPOPOTAMUS, p. 155; also APET, p. 21).

Statues and amulets of Taurt are very common, and singular care was shown in modelling the figure. There is a magnificent specimen in black basalt at the Cairo Museum, 3 feet in height, with a very full inscription in three horizontal lines on the upper part of the base. The goddess holds a magic *Sa* in each paw, her characteristic symbol, which is thought to denote protection. Specimens also exist in granite, serpentine, schist, hematite, jasper, steatite, limestone, porphyry, lazuli, bone, glass, faience, gold, silver and bronze. Amulet figures were placed on the diaphragm, stomach and feet of the deceased. A human-headed Taurt in alabaster, with hippopotamus body, was found in a fourth dynasty tomb in 1914, and a lion-headed specimen was in the Hilton Price collection. The latter type is very rare; indeed, we only know of one other example, which is in the Louvre.

Tefnut. The rain-goddess Tefnut was the female counterpart of Shu (*q.v.*) and the personification of the moisture of the sky. Her name is connected with the

root *tef* or *teftef*, which signifies "to spit, to be moist," etc. Her cult does not seem to have been associated with any special city, though one portion of Dendera was known as the Aat or House of Tefnut, where Budge supposes that she was worshipped in the form of a lion. In the text of Unas (fifth dynasty) she appears as the female counterpart of another god, Tefen; and in the *Book of the Dead* she is one of a group of gods who form the divine company and the "body and soul of Ra." She is depicted as a lioness-headed woman, wearing the solar *uraeus*, but figures of the goddess are rare. We believe there is no specimen in the Cairo Museum, and in the British she is only represented by a bronze aegis, in which her head stands beside that of Shu. In the Louvre and at University College the goddess is associated in amulet form with Anhur (*q.v.*).

TEFNUT.

Tetun. Tetun was one of the gods of the Sudan, but very little if anything is known of his cult. A good deal more is known of other gods peculiar to the Sudan, such as Merul, Bes, Anqet and Satet, which we have treated under their respective headings. No figures of Tetun are known.

Thoth, Tehuti. Thoth, whose name signifies the "measurer," and whom the Greeks identified with Hermes, is one of the oldest and greatest gods in the

Egyptian pantheon. He was called in the later dynastic period, "Lord of Khemennu (Hermopolis), self-created, to whom none hath given birth, one god," and in other passages he is described as the heart and tongue of Ra (*i.e.* possessing the reason and powers of utterance of that god), "he who reckons in heaven, the counter of the stars,

THOTH ANOINTING A KING WITH LIFE AND DIRECTION.

the enumerator of the earth and of what is therein, and the measurer of the earth" (Budge). Originally, however, his functions seem to have been purely funerary; in fact, he was the recording god who appeared in the judgment scenes to write down on his palette the result of the weighing of the heart of the deceased; and in this connection the goddess Maat may be regarded as his female counterpart. In his later rôle he was honoured as the inventor of letters, learning and the fine arts; the scribe-

god, "lord of books, mighty in speech"; he who indited the books of life and was versed in all the magical lore of Isis. As the "measurer," he kept the record of times and seasons, and was identified with the moon. Sir P. Renouf says: "In the battle between night and day, Tehuti, the moon, at fixed intervals, appears upon the scene as mediator or judge between the contending parties." In the great war waged by Horus against Set, the murderer of his father (*vide* HORUS, SET and OSIRIS), he was present as arbiter; and when Horus, enraged at Isis' interference, cut off her head, Thoth gave the goddess a cow's head in place of her own.

THOTH.

The commonest form of Thoth is an ibis-headed man, with varying head-dress; but he is also figured simply as an ibis. As a form of Shu and An-Her, he wears the characteristic crowns of those gods; as a moon-god he wears the lunar crescent and disk; and as a form of Ra, he carries the *uzat*, signifying the power of the eye of Ra, in one of his hands. Another of his forms is the cynocephalus or dog-headed ape, which, says Brugsch, is a form of Thoth as the god of equilibrium, and which explains the position of the cynocephalus in the judgment scene in the *Book of the Dead*. He sits on the support of the beam of the heart-weighing balance, watching the pointer, from which position he reports to Thoth

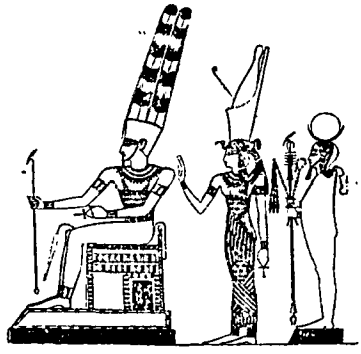
THOTH.

when the beam is level. Bronze and faience figures of the god are plentiful, particularly the ibis-headed human forms, many of which are beautifully modelled. Examples also occur in alabaster, feldspar, lapis, steatite, gold, silver, pewter and glass. As an amulet, it was placed on the chest and stomach of the deceased.

Tmu or Tum. Tmu or Tum was the chief of the gods of Annu (Heliopolis). He may be considered as an aspect of Ra, for he represents the night-sun (cf. also AFU, p. 9). He is called the "Creator of men," "Maker of the gods," and the "Closer" of the day or night. Ra, as the risen sun, is father of Tum, the hidden or unborn sun, who, in turn, gives birth to Shu, the rising sun (see Gribaut's *Traduction d'un Hymne à Ammon-Ra*, p. 106). As identified with Amen-Ra, he is thus addressed: "Thou watchest all men *as they sleep*, and thou seekest the good of thy brute creation. Hail, Amen! who dost establish all things, and who art Tum and Harmachis; all people adore thee, saying, 'Praise be to thee *because of thy resting among us*,'" etc. The ancient city of Pithom (=Patum) took its name from the fact that there was a temple—*pa*, lit. "house"—of Tum there. He is represented as a man wearing the *pchent* or double crown of Egypt. Statuettes and amulets of the god are not uncommon.

TMU OR TUM.

Triads and other **Groups of Gods.** "The conception of the triad or trinity," says Budge, "is, in Egypt, probably as old as the belief in the gods, and it seems to be based upon the anthropomorphic views which were current in the earliest times about them. The Egyptian provided the god with a wife, just as he took care to provide himself with one, in order that he might have a son to succeed him, and he assumed that the god would



GREAT TRIAD OF THEBES.

have as issue a son, even as he himself wished and expected to have a son. In later times, the group of nine gods took the place of the triad, but we are not justified in assuming that the ennead was a simple development of the triad. The triad contains two gods and one goddess, but the ennead contains five gods and four goddesses, being made up of four pairs of deities, and one supreme god." Statue and amulet forms of many of these triads are fairly common, and two- four- and five-figure groups occasionally occur. Collections of separate gods, obviously

intended to form a series, also sometimes turn up; as, for example, the enamelled schist crouching figures of Isis, Osiris, Horus with *pchent*, Horus with *atef* crown, and Anubis, found together in a tomb at Sakkara, and now in the Cairo Museum; or, again, the nine Ptolemaic faience figures in the same museum, which were found near the Pyramids of Gizeh. The Ptah-patêque figures (*q.v.*) constitute another type of multiple gods.

The following list, which may be regarded as fairly exhaustive, gives the various groupings of which statues or amulet examples are known:

DOUBLE FIGURES.

Amen and Maat.
Anhur and Menhet.
Bes and Besit.
Horus and Thoth.
Isis and Horus.
Maat and Horus.
Nefer-Tum and Sekhet.
Neith and Horus.
Netchem and Horus.
Osiris and Isis.
Ptah and Sekhet.
Rannut and Horus.
Shu and Tefnut.
Subti and Bast.
Uatchit and Horus.

TRIADS.

Amen, Mut and Khensu.
Apis, Isis and Nephthys.
Ba-neb-Tattu, Hat-mehit and Horus.
Bes, Anubis and Bast.
Horus, Isis and Nephthys.
Khnemu, Sati and Anqet.
Osiris, Isis and Horus.
Osiris, Isis and Maat.
Osiris, Isis and Nephthys.
Ptah, Sekhet and I-em-hetep.
Ptah, Sekhet and Nefer-Tem.
Sebek, Hathor and Khensu.
Sebek, Isis and Amen.
Sekhet, Nefer-Tem and Heka.
Set, Nephthys and Anubis.

GROUPS OF FOUR.

Hapi, Tuamutef, Mestha and Qebhsennuf.
Ptah, Sekhet, Nefer-Tem and Heka.

PENTADS.

Isis, Hathor, Mut, Nephthys and Sekhet.

Un or **Unnu**, the hare-headed god. Probably this was only another form of Osiris—the Un-nefer or mummy form. A hare-headed god at Dendera "is seen wrapped in mummy swathings," says Budge, "with his hands in such a position that they suggest his identification with Osiris" (*Gods of the Egyptians*, i. 427). Moreover, the rising sun, which was a symbol of Osiris, is said to be "the springer," because in its quick rising it springs up like a hare. The goddess UNNUT is not the female form of UN, as some have thought, but the goddess of the city of Unnu, or Hermopolis, and the counterpart of Thoth.

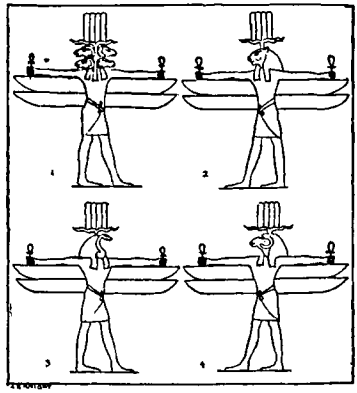
Ur-hekat. This very rare goddess is only known to us by two faience examples, both in the Cairo Museum. They take the form of a bird with woman's head, the breast spreading out after the manner of the neck of a *uraeus*. The head-dress in one specimen is a crown of *uraei*, in the other the crowns of Upper and Lower Egypt. We can learn nothing concerning the god; apparently it is quite distinct from Urt-hekau (*q.v.*), though the names are very similar.

UR-HEKAT.

Urt-hekau. The god of this name, which signifies "mighty one of words of power," is elsewhere called the "protective power of the Eye of Horus," and was one of the many lion-gods of Egypt. He is identified with the goddess Nut in the text of Pepi I., in the following passage: "Hail, Nut, in whose head appear the Two Eyes (*i.e.* sun and moon): thou hast taken possession of Horus and art his Urt-hekau, thou hast taken possession of Set and art his Urt-hekau." Statues of the god are not known.

URT-HEKAU.

Wind-gods. The gods of the winds were four, namely QEBUI, the north wind, depicted as a winged



THE FOUR WIND-GODS.

four-headed ram, or a winged human figure with four rams' heads; SHEBUI, the south wind, a winged, lion-headed human figure; HENKHISESUI, the east wind, an

open-winged scarabaeus with ram's head, or a ram-headed human figure; and HUTCHAIUI, the west wind, a serpent-headed human figure. The human types in all cases hold an *ankh* in each hand, and the other figures wear the *maat* fëather. We are informed that small models of one or two of these gods exist in collections, but we do not remember to have seen any.

SACRED ANIMALS

GENERAL REMARKS

MOST of the animals found in Egypt were regarded as sacred, and figures of them were worn as amulets. They may be said to belong to one or the other of two categories. Some—as the Apis Bull of Memphis, the Mnevis Bull of Heliopolis, and the Crocodile Sebek—were considered miraculous incarnations of the local god, and the worship or veneration of those animals was a sort of Fetishism; at other places every Cat was sacred (as at Bubastis) or every Latus fish (as at Latopolis), and the superstitious regard paid to them more nearly approached to Totemism. The former conception seems to have been a later development than the latter, for, as Petrie remarks, "the original motive was the kinship of animals with man, much like that underlying the system of totems [or, because man was afraid of them, as suggested by Budge]. Each place or tribe had its sacred species that was linked with the tribe; the life of the species was carefully preserved, excepting in the one example selected for worship, which, after a given time, was killed and sacramentally eaten by the tribe" (*Religion of Ancient Egypt*, p. 20). An animal

that was sacred at one place was not necessarily sacred at another. Thus the Crocodile was worshipped in certain districts (*e.g.* Ombos) ; but it was hunted and killed from a sense of religious duty even in a neighbouring city (as, *e.g.* Edfu).

The significance of the bracketed capitals placed after many of the names of animal amulets is explained on pages 181 and 182.

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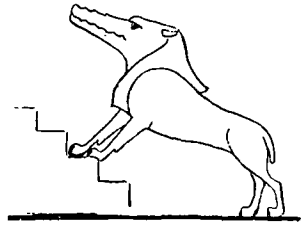
Ammit. Ammit, the "Devourer of Amenti," was one of the mythological composite animals, like the SAK and the SEFER (*q.v.*) which probably originated in priestcraft or ignorance of natural history, aided by the superstitious imagination of the people. This fabulous creature had a lion body, with the forequarters of a crocodile and the hindquarters of a lion. In the *Book of the Tuat* or Underworld, Ammit is connected with the region traversed by the sun-god Ra during the fourth hour of the night, that "narrow way of Restau, through which go neither the gods nor the spirits nor the dead," but which is filled with the souls consumed by the fire from the mouth of Ammit. This region is described as one of thick darkness, illuminated only by flames which proceed from the serpent boat of Ra. No statues or amulet figures of Ammit are known.



AMMIT.

AMMIT.

Antelope. Two or three species of Antelope were known to the ancient Egyptians, and one at least, the Klipspringer (*Oreotragus saltator*) is found in amulet form. The Gazelle (*Antilope dorcas*) appears to have symbolized impurity. Horus is sometimes represented holding a Gazelle to express his victory over Set, which incidentally bears out this view. A group in the Cairo Museum shows the god mounted on one of these animals, which he pierces with a lance. The god Bes is also associated with the Gazelle in many groups. Sometimes he holds the animal by the horns, sometimes by a chain; while in other examples the god restrains an Antelope with each hand. The hunting of Antelopes is depicted on the monuments, and they were among the animals eaten by the people. Hence, too, it was sometimes represented in faience as a food offering. The Klipspringer amulet mentioned above is only known to us in one specimen, described by Petrie, and contained in the collection at University College. It is in green-glazed schist, and belongs to the eighteenth dynasty.

The Ape. "The Ape," says Petrie, "was regarded as the emblem of Tehuti (*q.v.*), the god of wisdom. The serious expression and human ways of the large baboons are an obvious cause for their being regarded as the wisest of animals" (*Religion of Ancient Egypt*). The most revered of all the kinds of Ape known to the ancient Egyptians was the Cynocephalus, *i.e.* dog-headed Ape, which found its way into Egyptian mythology at a very early period. "In the Judgment Scene he sits upon the

standard of the great scales, and his duty was to report to his associate Thoth (Tehuti) when the pointer marked the middle of the beam " (*Gods of the Egyptians*, ii. 364). Four Apes figure in the eleventh division of the *Tuat* or Underworld, each holding before him a large hand (*ibid.* i. 202), and these Ape-gods are associated—indeed, identified—with Ra, in the hymn to the sun-god on a nineteenth dynasty royal tomb at Thebes (*ibid.* i. 347). In the same city Cynocephali were dedicated to lunar-gods, and were kept as sacred animals in the temples.

Amulet figures of the Ape are fairly plentiful, particularly in faience and hard stones: electrum, bronze and bone examples are also not uncommon. Their meaning may be gathered from the mythological details given above. Statues and statuettes of Cynocephali are to be seen in most public collections, many of them of great artistic merit. One in the Louvre represents a Cynocephalus seated, holding a symbolic eye, emblem of the full moon (Pierret).

Ass. We are not aware that any ancient Egyptian models of the Ass have come to light, but the animal is referred to in the Papyrus of Ani, and also several times in the *Book of the Dead*. In the former the associations are distinctly evil, and the petition runs, " May I smite the Ass, may I crush the serpent-fiend Sebau; may I destroy Apep in his hour." In the latter (chap. xl.) the Ass is a form of the sun-god, who is being attacked by Apep, and in chap. cxxv. we are told that the Ass held a conversation with the Cat, " and the passage in which the statement

occurs," says Budge, "affords additional proof that the Ass was a symbol of the sun-god" (*Gods of the Egyptians*, ii. 367, 8).

Bat. Representations of the Bat have been found in Egyptian tombs, but "proof is wanting that it was worshipped by the Egyptians of the dynastic period. A green slate model of a bat was, however, found with other predynastic remains in Upper Egypt, and it seems that it must have been regarded at least as a sacred creature." The Bat is called *Setcha-khemu* and *Taki* in the Egyptian texts (*Gods of the Egyptians*, ii. 369).

Beetle. Chief among the Beetles honoured by the ancient Egyptians was the family called *Scarabaeidae*, of which the *Scarabaeus sacer* is the type. These dung-feeding insects were modelled in thousands and tens of thousands by the people, who wore them as amulets and seals, and buried them in quantities with their dead. A much fuller account of them is given under SCARABS in another section (pp. 233-238). Distinct from these are the green beetles, of which models have been found in stone and faience by Petrie, and which date back to the twelfth dynasty or earlier. They are rare, but University College is fortunate in possessing no less than six specimens. "The thirty-sixth chapter of the *Book of the Dead*," says Budge, "mentions a kind of beetle called Apshait, which was supposed to gnaw the bodies of the dead. In one vignette of the chapter the deceased is seen threatening it with a knife, and in the other the creature is represented

in the form of an ordinary scarabaeus, which is being speared by him. The Apshait is probably the beetle which is often found crushed between the bandages of poorly made mummies, or even inside the body itself, where it has forced its way in search of food" (*Gods of the Egyptians*, ii. 378).

Bennu-bird. This is a bird of the heron species, which was identified with the phoenix. It is said to have come into being from out of the fire which burned on the top of the sacred Persea-tree of Heliopolis, and typified the new birth of the sun each morning (Budge). The Bennu was also one of the names sacred to the planet Venus. This star, by its successive appearances, in the morning and evening, was a striking expression of the periods of renewing (Pierret). In the *Book of the Dead* (chap. lxxxiii.) the Bennu says: "I came into being from unformed matter. I came into existence like the god Khepera. I am the germs of every god." The dwelling-place of the Great Bennu was Henen-su (Herakleopolis), the seat of the worship of HER-SHEF (*q.v.*). Figures of the Bennu occur in bronze, faience and other materials.

Birds not identified. Among the objects excavated by Petrie at Naqadeh were a number of crudely executed birds' heads in slate, of the pre-historic period. It is hard to say what bird is intended—perhaps some species of water-fowl. Most of the specimens preserved at University College are holed, from which it is pretty clear that they were worn as amulets, but their amulet meaning

is not known. In Coptic times little figures somewhat resembling the hoopoe were made in shell, and used as charms. They are not common.

Bull. In the mythology of ancient Egypt no animal plays a more important part than the Bull. For thousands of years the kings of Egypt delighted to call themselves "Mighty Bull." The remarkable ceremonies connected with the choosing, tending and sacrifice of the **Apis Bulls** of Memphis, called Hap by the Egyptians, are described in Herodotus, Pliny and Strabo. Besides being the most important animal cult in Egypt, it was also one of the oldest. The usual representations of the Memphis Bull show him as a very powerful beast, with massive limbs and body. A solar disk and *uraeus* are placed between his horns, and he wears a rectangular patterned saddle-cloth, while figures of vultures and scarabs are often engraved on various parts of the body. There are some fine statuettes of Hap in public and private collections, and amulet forms occur in most materials. A small bronze example, between 6 and 7 inches high, in the Cairo Museum, bears a bilingual inscription, hieroglyphic and Carian. It was found at the Serapeum, and is of the twenty-sixth dynasty.

Many other cities of the Nile Valley had their sacred Bulls, and next in importance to Apis was **Mnevis**, the Bull of Heliopolis. Mnevis had much the same attributes as the Memphis Bull; but sometimes he appears as a man with the head of a bull. The Egyptian name for Mnevis was Mer-ur: and he is called the "life of Ra."

His statuettes are fairly common. In a twentieth dynasty papyrus Amen-Ra is called "the Bull in Annu" and "the lord of *tchefau* food, the Bull of offerings, Amen, Bull of his mother." Elsewhere Osiris is addressed as "Bull of Amentet," and Seb as "the Bull of Nut," doubtless as being the male counterpart of that goddess (*Gods of the Egyptians*, ii. 6, 11, 100 and 158). A form with plumes and *uraeus* surmounting the horns and disk represents Onuphis (probably a corruption of Un-nefer), the sacred Bull of Hermonthis, the animal embodiment of Osiris Un-nefer. The Egyptians called him Bakha. In the papyrus of Ani, Osiris Un-nefer is said to have been engendered by Seb, and Seb, as we just saw, is himself described as a Bull (*ibid.* ii. 153). Bronze statuettes of Onuphis are in some collections. One of the amulets placed on the chest of the mummy in the twenty-sixth dynasty represents the duplicated foreparts of a Bull. Examples are rare, and, we believe, only exist in faience. There was one in the Hilton Price collection (see also ASAR-HAPI, p. 23).

Bulti. The Bulti is one of the Nile fishes (*Tilapia nilotica*), and small representations of it exist in gold, carnelian, bronze, schist and faience. The gold specimen in University College is inlaid with green-grey wax. As an amulet it is rather rare: its meaning is unknown.

Camel. The Camel was probably unknown to the ancient Egyptians—or, at least, was seldom seen in Egypt during dynastic times, but it was introduced during the Graeco-Roman period; when, also, amulets of the Camel

came into use—perhaps as a prophylactic against quartan fever (cf. Pliny, xxviii. 25). The small figures of Camels in the Cairo Museum belong to the first century B.C. or a little later. To this time may be also ascribed the small bronze specimen in the Petrie collection.

Cat. The Cat was sacred to Bast, the goddess of Bubastis, and was regarded as her incarnation (*vide* BAST, p. 30). Its name Mau appears to be onomatopoetic. Mummied Cats have been found in great numbers, and figures of the animal occur in bronze, faience, lapis, porphyry, gold, silver, wood, etc. In the *Book of the Dead* mention is made of a Cat " which took up its position by the Persea-tree in Heliopolis on the night when the foes of Osiris were destroyed ; and in the commentary which follows it is stated that this ' male cat ' was Ra himself, and that he was called ' Mau ' " (*Gods of the Egyptians*, ii. 363). This is in agreement with the Metternich stele, where the " Chapter of the incantation of the Cat " is simply an address to Ra (*ibid.* ii. 272). The statuettes and amulets represent the Cat in three different positions, seated, couchant and walking, and sometimes in association with other objects, as a shrine, a column, and two or more kittens.

Cow. The Cow was pre-eminently the animal sacred to Hathor, goddess of beauty and Lady of the Underworld : while an amulet, worn on the neck and represented in many models of the Cow, indicates the connection. The Egyptians sometimes called Hathor, Aht-ur, " the Great

Cow," and under this form she was worshipped even in pre-dynastic times. In the British Museum is a flint carving of the head and horns of a Cow, which, from its provenance, shows that the animal was regarded as sacred in the early part of the archaic period (*Gods of the Egyptians*, i. 428). The Hathor Cow is not uncommon as an amulet, and specimens occur in almost every material —electrum, gold, silver, lead, hard stones, steatite, alabaster, faience, glass and wood. Sometimes the Cow is contained in a little shrine or naos; sometimes only its head is represented. Perhaps there is no finer example of Egyptian animal sculpture in the world than the famous Hathor Cow of Deir-el-Bahari, discovered by Naville in 1906 and now in the Cairo Museum. The statue, which is in stone, exhibits a remarkable union of "conventional mysticism with realism," says Maspero, and in spite of certain defects "that shock a sculptor of our time," is of extraordinary beauty of workmanship (*Egyptian Art*, pp. 108, 110). Statues and statuettes of the Hathor Cow are in most important collections, many of them of great artistic merit. The bronze examples are often inlaid with gold or silver.

Of other goddesses to whom the Cow was sacred, the chief were Isis, Nut and Meh-urt. Isis was the female counterpart of Osiris, who is called the Bull Osiris; and the *Book of the Dead* (chap. cxlviii.) gives seven mystic names to the Divine Cow, as the wife of that divinity. The symbolism of the Cow is easy to grasp, says Pierret, inasmuch as it was consecrated to the goddess mother, named sometimes Isis, sometimes Hathor, who suckles

the divine child, Horus. Meh-urt was the Great Cow of the Sky—*i.e.* of the watery heavens, the clouds, as the source of fertility to the earth; whilst Nut, under the same symbol, represented the starry heavens. One of the many beautiful plates in Budge's *Gods of the Egyptians* shows the cow-goddess Nut, with attendant deities. Along the belly of the Cow, which is supported by Shu, are thirteen stars; and right and left of Shu are the two boats of the sun-god Ra; while at each leg of the Cow are two other supporting gods (cf. references to Seb, under BULL, p. 142).

An interesting little amulet in the form of a Cow with its legs tied is to be met with in many collections, but has no connection with any of the above deities. It is simply a food offering. Specimens are usually in some red substance—sandstone, jasper, red steatite, glass, etc.; but examples in blue and green faience also occur. A headless form is mentioned by Maspero which was intended to furnish the deceased with real meat "to all eternity."

The ox-head amulet was also a food offering. It is found in hard stones, faience, glass and other substances, and can hardly be called rare. Petrie says that actual heads have been found in graves from prehistoric times down to the twelfth dynasty. Professor Lortet has shown that the Egyptian ox is not the same as the Asiatic, but that it belongs to the African kind, "thus adding another proof," says Maspero, "for the thesis of the purely African origin of the Egyptian civilisation" (*Cairo Mus. Guide*, p. 543).

Crocodile. The Crocodile, which was abundant in, and on the banks of the Nile, was deified under the name of SEBEK (*q.v.*), and the Egyptians, because of its man-eating and destructive proclivities, regarded the animal as the personification of the powers of evil and of death. In some parts of Egypt it was killed, but in others, *e.g.* Memphis and Lake Moeris, it was held sacred, tamed, and fed regularly, and adorned with jewels. Representations of the animal in various sizes and materials have been found, some of them of amulet size. A hawk-headed variety with wings has been identified with Horus; and there is a crowned form, with feathers, disk and horns. Both of these are rare, and there is a still rarer form in which the Crocodile is represented seizing a boy. A bronze specimen of the latter, found at Memphis, is in the collection at University College.

Dog. It is singular that the Dog, though a favourite animal with the Egyptians, was at no period regarded as a god. Yet Herodotus tells us that when a dog died in the house of an Egyptian, the family shaved their whole body and head, and that "all persons buried their dogs in sacred vaults within their own city" (ii. 66). It is also certain that great respect was paid to the animal at Cynopolis, the Dog-city (*Gods of the Egyptians*, ii. 366). As an amulet the Dog only appears in Roman and Coptic times. The models are all of a short-legged species, on which account Petrie supposes that "they refer to watching and guarding the person, and not to hunting." Bronze, stone, steatite and glazed pottery examples

are in various collections, and University College has a quite unusual, probably unique, specimen in red coral.

Duck, Duckling. The Duck was not apparently among the sacred animals, but figures of it occur in some of the domestic scenes depicted on the monuments, and it was one of the birds eaten by the ancient Egyptians. In the British Museum are two eighteenth dynasty models of Ducks and cakes of bread on a reed stand, which were intended as food for the *ka* or "double" of the deceased person. The Duckling is found as an amulet, the Za, of which examples exist in sard and bone at University College. It is a rare and early (sixth dynasty) talisman, the meaning of which is thought to be "virility" (cf. GOOSE, p. 153).

Eel or Phagrus. According to Plutarch, the Phagrus Eel, in common with the Lepidotus and Oxyrhynchus, was held in special avoidance by the ancient Egyptians—that is, on edible grounds; but all were regarded as sacred, and the first-named was worshipped in Upper Egypt. It was even mummified, and numerous specimens have come down to us in small sepulchral boxes (cf. *Gods of the Egyptians*, ii. pp. 192 and 383). A very naturalistic drawing of the Phagrus appears on a wall of one of the tombs at Beni Hassan, the tomb of Knum-hotep, governor of the province of Sah. It is admirably executed. Bronze representations of the Phagrus occur on the mummy-boxes mentioned above, which were used as amulets; and the tooth of the Phagrus was worn as a charm against

malaria from the twenty-fifth dynasty onwards (cf. ATMU, p. 26).

Electric Fish. Amulets of this fish—the *Malopterurus electricus* of naturalists—are to be met with in a few collections, all in faience, and appear to have been worn only in the eighteenth dynasty. Their amulet meaning is not known. The fish is only about a foot in length, and has the power of giving a very strong shock.

Elephant. Little Egyptian figures of the African Elephant are sometimes met with, but they date from a late period (the Ptolemaic); and there is no evidence that the animal came into use in Egypt at any time during the dynastic periods. An eighteenth dynasty tomb-painting at Thebes shows some Syrians bringing an Elephant as tribute, together with a cream-coloured bear from Lebanon, but the scene is probably unique. The Ptolemies tried to break in the African Elephant in order to use it in their wars with the Seleucid kings, but with what result is not known. The little figures above referred to probably owe their existence to the Elephant hunts inagurated by the Egyptian kings: specimens of them are in the Cairo Museum. The British Museum has a small white porcelain figure of an Elephant with rider, of the Roman period, which was found in the Fayyum.

Fish. Of the Fish regarded as sacred by the ancient Egyptians, the chief were the Oxyrhynchus, the Lepidotus and the Eel or Phagrus, all of which are treated under their respective headings: but the Latus (which was

worshipped at Esneh), the Alabes, the Coracinus and the Chaerus were also venerated ; as well as a wide-mouthed fish—not yet identified, according to Budge—which is seen on the head of the goddess of Mendes, Hatmehit. Petrie proposes to identify the Mendes fish with Qarmut, the *Clarias anguillaris* of naturalists, and describes some amulet representations of the Fish under that name, one of them in silver. The Egyptian name is Nar. The Latus above mentioned " was the incarnation of the local Hathor, and the images of the Fish frequently bore on their backs the cows' horns and solar disk, which characterize this goddess of the setting sun " (Quibell). Two mythological Fish, Abtu and Ant, accompanied the boat of the sun-god, to protect it from " every evil being or thing in the waters which had a mind to attack it " (*Gods of the Egyptians*, ii. 383). The BULTI is another fish of which amulets are known : it is described on p. 143. The ELECTRIC FISH is noticed on p. 149. There is still a good deal to be learnt on the subject of the sacred Fish of the Egyptians, and Budge summarizes the known facts in the following brief statement. " The following fish were sacred : the Abtu, the Ant, which announced the rise of the Nile, the Aha, the At, the Utu, the Mehit, the Nar, etc. Classical writers mention the Oxyrhynchus, the Phagrus, the Latus, the Lepidotus, the Silurus, the Maeotes, etc., but authorities differ in their identification " (*Guide to the Egypt. Coll.*, 1909 edition, p. 133).

Flea. The Biblical mention of the Flea in a sort of colloquial expression (1 Sam. xxiv. 14) indicates that it

was a familiar object in ancient times, at least in Palestine. Probably the king of Fleas held his court in Tiberias in the days of David and Solomon, just as he is said to do to-day. We are not aware that the name has been found in any of the papyri, or on the monuments; but of the existence of this lively little pest in the Nile valley from very early times there can be no reasonable doubt. As an amulet we have only met with it in one collection—the Acworth. The specimen is in gold, and well modelled.

Fly. Flies are among the pests of modern Egypt, and probably were equally obnoxious in ancient times, even before the Pharaoh of the Oppression was plagued with them. The Amulet of the Fly was called the OFEF (H). It is not uncommon, and occurs in gold, faience, vitreous paste and various stones. One of the specimens in the British Museum bears the very rare cartouche of Kaka-a, a king of the fifth dynasty, which shows that the Ofef was in early use. Petrie, indeed, affirms its use in prehistoric times. "The collar of gold flies, given to a very active fighter in the eighteenth dynasty," says the same writer, "suggests that the Fly was an emblem of activity or swiftness." In the Cairo Museum is a long gold chain with twelve Ofef pendants, cut out of leaf gold, and arranged in four groups of three. It is part of the famous Dahshur treasure, and seems to have belonged originally to the Princess Khnumuit.

Frog. At a very early period of Egyptian history the Frog makes its appearance as a sacred animal. Its cult

is one of the oldest, and "the Frog-god and the Frog-goddess," says Budge, "were believed to have played very prominent parts in the creation of the world." The Frog amulet—the hieroglyphic sign for which (Heqt) means 100,000, *i.e.* "myriads"—is typical of teeming life and perhaps of resurrection. It has been asserted that the amulet is not found in use until the eighteenth dynasty, but this is a mistake. Many examples, says Petrie, are known from the prehistoric times, and others are of the Old Kingdom. They were quite common during the closing centuries of the New Empire. A Greek terra-cotta lamp found in Egypt contains the representation of a Frog, and bears the inscription, "I am the resurrection"; and Budge asserts that "the frog-headed goddess, Heqet, was associated with the resurrection." The Heqt is found in almost all substances which were anciently used for amulets, whether stone, faience, glass, ivory or bronze. Some are very delicately made, and almost microscopically small. In certain specimens the resemblance is rather to the toad. The Heqt was placed on the neck, chest, right arm, and lower part of the stomach of the mummy, and was intended to transfer to it the power of the goddess.

Goat-sucker. The Goat-sucker, *Caprimulgus Europoeus*, does not seem to be mentioned in any known papyri, nor does it figure on the Egyptian monuments, but amulet-representations of the bird were worn in prehistoric times. They are very rare. University College possesses two specimens, one in ivory, the other in car-

nelian ; but the amulet significance is not known. It is a British migratory bird, which breeds in England in the summer, but winters chiefly in Africa. The Latin name, as well as its English equivalent, are misnomers, as the bird does not suck goats ; though the fable is probably as old as Homer. The ancient Greeks called it αἰγοθήλης, from αἴγός, goat, and θηλή, the nipple.

Goose. The Goose figures frequently on the monuments and was sacred both to Amen-Ra and Seb. In the *Book of the Dead* (chaps. liv. and lv.) Seb is called "the Great Cackler," and in a scene reproduced by Lanzoni, Amen-Ra and a Goose are depicted with a table of offerings before them, and above the Goose, the words : "the beautiful Goose, greatly beloved." The Sa amulet, of which examples are rather rare, may represent either a Duck or Goose, and was evidently a food offering. It is found in jasper, faience, glass and bronze (cf. DUCK, p. 148).

Grasshopper. The Grasshopper is mentioned as early as the sixth dynasty, and in the text of Pepi II., the king is said to "arrive in heaven like the grasshopper of Ra." In chap. cxxv. of the *Book of the Dead* the deceased says, "I have rested in the Field of the Grasshoppers" (*Gods of the Egyptians*, ii. 379). A small faience amulet of the Grasshopper—the only specimen we have ever seen—was in the possession of Messrs. Spink of London.

Hare. The Hare was one of the sacred animals of the Egyptians, and was worshipped as a god under the

name of UN or UNNU (*q.v.*). It was also the emblem of Osiris-Unnefer (see OSIRIS, p. 91). Models of the Hare are found on some of the standards representing a nome of Egypt, just as figures of the hawk and bull are found on other nome-perches. These representations were not fetishes, but emblems of the deity under whose protection the people of a certain territory were placed. As an amulet the Hare is not uncommon; we have met with specimens in faience, steatite, wood, carnelian and agate. The Egyptian name is Sekhat.

Hawk. The Hawk was the type and symbol of the oldest of all the gods of Egypt, Heru-ur, whose counterpart at a later period was the hawk-headed god, Horus, son of Isis, and its worship was universal throughout Egypt in predynastic times. In a hymn to Amen-Ra, contained in a twentieth or twenty-first dynasty papyrus, Amen-Ra is called "the Great Hawk which gladdeneth the body; the Beautiful Face which gladdeneth the breast." Other gods with whom the bird was associated were Seker and Osiris. The Hawk was pre-eminently the sun-bird, and the centre of its cult was Hieraconpolis, the Hawk city. Two species of Hawk were venerated, the golden and the sacred, and the former seems to have been identified with the Bennu or Phoenix (*vide* BENNU). In the *Book of the Dead* (chap. lxxvii.), we read, "I have risen, and I have gathered myself together like the beautiful Hawk of gold, which hath the head of a Bennu, and Ra entereth in day by day to hearken unto my words" (*Gods of the Egyptians*, i. 9; ii. 11 and 372). The statues

and statuettes of the Hawk which have come down to us are many of them extremely fine. As an amulet the bird is extremely common, and it is found in almost every substance of which amulets were made. In some specimens the bird alone is represented; others have the *uraeus*; and others the *hezt* or white crown of Upper Egypt. Shrined and mummified forms also exist. The human-headed Hawk represents the Soul or Ba, a form which we have treated under the latter name (p. 27).

Hedgehog. The Hedgehog was regarded as sacred by the Egyptians, but its religious meaning is not known. In amulet form it is neither rare nor common, and examples exist in many materials.

Heron. "The Heron was certainly a sacred bird," says Budge, "and that its body was regarded as a possible home for a human soul is proved by the eighty-fourth chapter of the *Book of the Dead*, which was composed with the view of helping a man to effect a transformation into a heron" (*Gods of the Egyptians*, ii. 373).

Hippopotamus. A red and yellow breccia statue of a Hippopotamus, of the archaic period, preserved at the British Museum, affords valuable evidence for the existence of that animal in the Delta in predynastic times, as well as "proves that its cult is coeval with Egyptian civilization" (*Gods of the Egyptians*, ii. 359). Though regarded as a beneficent creature on the whole, and identified at various times as a form of every great goddess

of Egypt, the Hippopotamus, as the female counterpart of Set or Typhon, is found in antagonism with Horus, in the form which belongs to him as the god of the mid-day sun, Heru Behutet. It was under this form that Horus waged victorious war against Set, the prince of darkness, and his fiends : and in one of the wall-paintings at Edfu the sun-god of Behutet is depicted standing in a boat and driving a long spear into the head of a hippopotamus, which he restrains by a double chain. In the midst of this mighty conflict between the powers of light and darkness, the enemies of Horus changed themselves into crocodiles and hippopotamuses, under which forms they were slain in great numbers by Horus. In other connections, however, the Hippopotamus was an extremely mild divinity ; and in the Theban Recension of the *Book of the Dead* she figures as a kindly guardian of the deceased (*Gods of the Egyptians*, i. 24, 476-480 ; ii. 359).

Models of the Hippopotamus, except in amulet form, are very rare. The Cairo Museum possesses—or rather, possessed, for the figures are no longer there—three specimens in brilliant blue glaze, which Maspero thus describes : " One was lying down, the two others were standing in the marshes, their bodies being covered by the potter with pen and ink sketches of reeds and lotus plants, amid which hover birds and butterflies. "This was his naïve way of depicting the animal amid his natural surroundings " (*Manual of Egyptian Arch.* p. 264). As an amulet the Hippopotamus was sacred to TAURT (*q.v.*), and was called Apt. It exists in most materials, but is not very common. From the sixth to the twelfth dynasty

forms with the head only were usual. They are to be met with in many collections.

Hornet. The Hornet, which was called BAT (D) by the ancient Egyptians, emblemized the royal power of Lower Egypt, and was in use as an amulet between the sixth and twelfth dynasties. The insect is usually represented with extended wings. The amulet is rare, and specimens which we have met with are in sard, agate, limestone, blue paste or faience. The Bat was placed on the wrist of the mummy.

Horse. The Horse made its appearance in Egypt just after the Hyksos period, *i.e.* at the commencement of the eighteenth dynasty, or possibly it was introduced by the Hyksos invaders. M. Chabas, who has made a very complete study of the subject, remarks that the ancient Egyptians were great appreciators of the Horse, using it for riding and in chariots, as well as for other purposes. The way a man sat his horse was an important matter with great personages : and public establishments existed for the training of horses for the purposes of war. In the famous poem of Pentaur (one of the Sallier papyri in the British Museum) there is a dramatic mention of the Horse in the description of the peril of Rameses II., whose exploits are the subject of the poem : " Then his Majesty arose like Mentu : he seized his panoply of war : he clad him in his habergeon : himself like Baal in his hour. The great horses that were with his Majesty, named ' Victory in Thebes,' were from the stable of Usermara, chosen of

Ra, loved of Amen. Then did his Majesty dash on ; then he entered into the midst of the foes, of the vile Kheta : he alone by himself, no other with him." In this predicament of isolation the king appealed to Amen, who forthwith came to his deliverance, and the foe, with their 2500 chariots, were driven back. "I found 2500 chariots, I being in the midst of them : they became in dread before my mares." The horses of Rameses were consecrated to the sun ; but, generally speaking, the Horse was not a sacred animal. Hence it is but little represented, except in wall paintings, and as an amulet it is quite unknown. The Louvre possesses a gold ring of Rameses II. which bears on its bezel two little horses—perhaps a souvenir of the exploit described above : and the British Museum has a small eighteenth dynasty faience or steatite group representing two horses drawing a chariot with an ape for driver. It seems to have been intended as a toy rather than an amulet.

Ibex. The Ibex of the ancient Egyptians was not the Common Ibex (*Capra Ibex*), but the Nubian species (*Capra Nubiana*), which still frequents the mountains between the Nile and the Red Sea, and also those of the Sinaitic Peninsula. It was one of the animals hunted in the days of the Pharaohs, and figures of the Ibex occur in the wall paintings of some of the tombs. It can hardly be called a sacred animal, but little models of it exist in three collections—the Edwards, Petrie and Murch—which indicate its use as an amulet. The amulet meaning, according to Lanzone, is "Ba the divine, above the gods."

Ibis. The Ibis of the old Egyptians was not so much the Black Ibis (*I. falcinellus*) of the ancients, as the white species with black-tipped wing feathers; in other words, the Sacred Ibis (*I. religiosa*), which is still common in various parts of Africa. Possibly, however, both species were honoured. The centre of the cult of the Ibis was Hermopolis, where "the bird was associated with the moon and with Thoth, the Scribe of the gods" (*Gods of the Egyptians*, ii. 375). The statement of Herodotus that the Egyptians reverenced the bird because of its services as a serpent-killer is doubtless not far from the truth. Egyptian artists gave much attention to their models of these birds, many of which are full of dignity and beauty of line. The smaller amulet forms are also very carefully finished in most cases. The Ibis is often represented with the feather, which is placed just under the beak of the bird.

Ichneumon. The Ichneumon of the old Egyptians is unquestionably the chestnut-brown and yellow species, with tufted tail and black feet and muzzle, the *Ichneumon Pharaonis* of naturalists. The animal still follows that ancestral habit of devouring the eggs of crocodiles, which earned for it so much reverence in ancient times. Bronze figures of the Ichneumon are fairly numerous, and the animal itself, in a mummified form, is sometimes found concealed in the bronze or wood box-plinths on which the statuettes are mounted. The significance of the cult of the Ichneumon is still involved in obscurity.

Jackal. "The Jackal," says Petrie, "haunted the countries on the edge of the desert, and so came to be

taken as the guardian of the dead (cf. ANUBIS) . . . Another aspect of the Jackal was as the maker of tracks in the desert. The Jackal paths are the best guides to practicable courses, avoiding the valleys and precipices, and so the animal was known as Up-uat, 'the opener of ways,' who showed the way for the dead across the Western desert" (*Religion of Ancient Egypt*, p. 24; see also ANUBIS and APUAT, pp. 19 and 22). Among the Homopoeic amulets described by Petrie is one of the Jackal Head, which he connects with "watchfulness" or "guidance." It is rare, as is also the Double Jackal Head, which seems to signify guardianship of the South and North. Complete amulet figures of the Jackal are far more common. The standing figure is the "opener of ways" for the soul; while the couchant Jackal—the recognized symbol of Anubis—placed the body of the deceased under the care of that god, who was supreme guardian of the cemetery. The couchant figures are sometimes mounted on little shrines, thus indicating that special office of the god. Examples occur in bronze, various stones, faience, glass, wood and even pewter.

Leopard. The Leopard does not appear to have been among the sacred animals of the old Egyptians, save as a composite god in very early times. Thus the serpent-headed god Setcha had a leopard body—strength united with cunning being the probable significance of the combination—and there was a fabulous Leopard with a man's winged head proceeding from its back, which figures in one of the papyri, and is reproduced in Budge's monu-

mental work (*Gods of the Egyptians*, i. 61). In this figure is expressed the intelligence of a man, the swift flight of a bird and the strength and lithe motions of the Leopard (*ibid.*). The Leopard was one of the animals hunted by the Egyptians, and leopard-skins were among the objects brought from the "land of Punt" (probably Somaliland) in the time of Queen Hatshepet (*c.* B.C. 1550). A Leopard-head amulet has also come down to us, the PEH (H), but specimens are extremely rare. It signifies valour, and was probably used, like the Ogat, as a protection from wild beasts. The specimens recorded by Petrie are in lazuli, blue paste and faience. The Peh was placed upon the wrist of the mummy. (See also under SETCHA, p. 171.)

Lepidotus. The Lepidotus, like the Oxyrhynchus, was never eaten by the ancient Egyptians, and was regarded as a sacred animal, especially at Thebes. It is the *Barbus bynni* of naturalists. Bronze figures of the fish are not uncommon, and Petrie mentions amulets in amethyst, sard, green-glazed stone, faience and green glass.

Lion. The cult of the Lion in Egypt goes back to early dynastic times, and its chief centre was Leontopolis, "the Lion city," though under the New Empire, lions were kept in the temples in many places. The Lion was adopted as the emblem of divine (=royal) courage, especially during the eighteenth dynasty, when Amenhetep III. bore the title "Lion of the kings." On the finger-rings of this epoch it is not unusual for the cartouche

to be associated with the figure of a Lion passant or overthrowing an enemy (Pierret). Amen-hetep III. is the hero of the famous Lion Hunt Scarab, on which is recorded the slaughter of 102 lions, which the king slew " with his own hand " ; but these were undoubtedly lions of Mitanni and not of Egypt (*vide* under SCARABS, p. 252). Whether lions were ever hunted in the deserts of Egypt is an open question.

There were many Lion-gods and Lion-goddesses in the Egyptian pantheon, and of these the chief were Nefer-Tem, Sekhet and Renenet ; while Shu and Tefnut, or two gods identified with them, were represented under a double lion form. We have treated these under their respective headings in the section dealing with Egyptian gods. Statues of lions were placed at the doors of palaces and tombs to guard both the living and the dead, a custom evidently connected with the belief that the gates of morning and evening were guarded by two Lion-gods—the *Akerui* (*Gods of the Egyptians*, ii. 360, 361). Human heads were given to such statues, and these were the Sphinxes, whose prototype is the colossal Sphinx at Gizeh, a monument anterior to Khephren, the builder of the Second Pyramid. Sometimes the human head is replaced by the head of a hawk, emblem of Horus, or of a ram, emblem of Khnoum. All three forms are found as amulets, and were specially associated with the idea of kingly might and wisdom (*vide* SPHINX, p. 173).

Many of the large figures of lions executed by the old Egyptians, and which have come down to us, are triumphs of the sculptor's art, and some of the smaller representa-

tions are equally fine. Amulets of the Lion are fairly plentiful, particularly the SENO (T) or couchant Lion: the walking and seated forms are rarer, and a form with a crouching man is very rare indeed. The KHENS (T) is a double-Lion amulet which has the two fore parts joined; and there is yet another form, in which a lion and a bull are similarly connected. The idea of guardianship or defence appears to be associated with all these amulets.

Lizard. The Lizard appears to have figured very little in Egyptian mythology. In a remarkable papyrus entitled "Book of that which is in the Tuat or Underworld," of which Dr. Budge has given an interesting summary in his *Gods of the Egyptians*, a huge Lizard is depicted in the vignette of the Second Hour of the Night. It is placed between the standards of Anpu (Anubis) and Apuat, in the boat of "the opener of the ways," that is, of Apuat. Mummified lizards were enclosed in bronze boxes, surmounted by effigies of the Lizard, and were worn as charms against fever. The spotted Lizard was supposed to protect from quartan fever, and the green Lizard from tertian. Such lizard boxes are not uncommon. There is a green glaze amulet-Lizard in the collection at University College, which may have had a similar meaning: it is the only faience specimen we have met with.

Locust. The Locust goddess was SI-NEHEM (H), and faience representations of her were worn as a protection

from those dreaded and voracious pests. The amulet is extremely rare, and the published examples are mostly in green or yellow glaze. A limestone specimen is mentioned by Petrie. The Si-nehem goes back to the most ancient times and was still in use under the Roman dominion. The Locust of Egypt was probably *Oedipoda migratoria*, whose ravages are graphically described in Joel ii.

Lynx. The Lynx was supposed to be on the whole a beneficent animal, and was worshipped at an early period under the name Maftet. The Lynx took part in the conflict between Ra, the sun-god, and the serpent Apep, who personified the darkness or the darkest hour of the night. In the *Book of the Dead*, chap. xxxix., the deceased says to Apep, "Get thee back, Fiend, before the darts of his beams. Ra hath overthrown thy words, the gods have turned thy face backwards, the Lynx hath torn open thy breast." The serpents An-taf and Tcheser-tep were also attacked by a Lynx. As an amulet, therefore, it was probably worn as a protection from serpents.

Mantis. The praying Mantis (*M. religiosa*) is believed to be the Abit or Bebait of the ancient Egyptians, which is mentioned once or twice in the *Book of the Dead* (chaps. lxxvi. and civ.), where it is said to lead the deceased into the "House of the King," and to bring him "to see the great gods who are in the Underworld" (Budge). The slow and solemn motions of the Mantis, and its seemingly devotional attitude (the latter a device for seizing its insect prey) have given rise to the many legends concern-

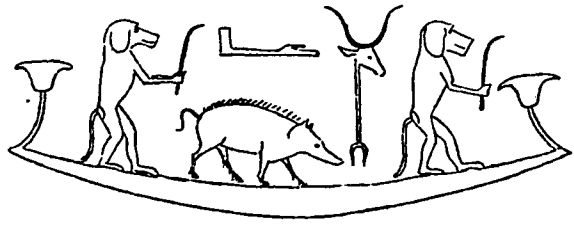
ing it which are current in Southern Europe, China and other countries. The insect is a kind of locust or grasshopper, and measures from 2 to 2½ inches in length. The Egyptians do not appear to have made models of it, nor does any pictorial representation of the Mantis exist either on the tomb-walls or in papyri.

Ostrich. The Ostrich does not appear to have played any part in the elaborate funerary ritual of the ancient Egyptians, and we question whether the crudely carved serpentine amulet in the collection at University College which Petrie calls an Ostrich, is a representation of that bird. It is as much like a parrot as an ostrich.

Oxyrhynchus. The Oxyrhynchus (*Mormyrus* of naturalists), like the Lepidotus and the Phagrus Eel, was never eaten by the Egyptians, but the fish was sacred to Set-Typhon, the murderer of Osiris, and the chief seat of its cult was the city of the same name. The Oxyrhynchus was also sacred to Hathor, and bronze amulets of the fish have come down to us bearing on the head the horned disk and *uraeus* of the goddess. The amulet is rare. In one of the wall-paintings at Beni Hassan is an admirably executed drawing of an Oxyrhynchus, and representations of the fish are found on many other monuments, notably the temple of the Great Oasis. There is a specimen in schist in the Cairo Museum.

Pig. The Pig was an emblem of Isis, but is also thought to have been sacred to SET (*q.v.*), who once took the form of a black pig, and probably for that reason the

animal is described as the abomination of Horus, the destroyer of Set. It was sacrificed to the moon and Bacchus only. Herodotus when in Egypt saw a herd of pigs treading in the seed, and he states that the Egyptians regarded the touch of the animal as contaminating. Swineherds were the only men not allowed to enter any of the temples; and according to the ritual of the *Book of the Dead*, the Pig, by an edict of Ra, was to be regarded as an abominable animal. In the scene of the Sixth



PIG.

Division of the Tuat or Underworld is a boat in which is an ape with a stick, who is urging along a pig. The pig is to be handed over to punishment "when the god riseth": but the god is not named (*Gods of the Egyptians*, i. 190, 496, and ii. 368).

The amulet of the PIG (T)—Petrie gives three names for it, Apeh, Rera and Saan—is fairly common in faience, but rare in other materials. We have seen a crudely cut example in matrix of emerald. It was supposed to insure to the wearer the protection of Osiris.

Ram. The chief seat of the worship of the Ram was Mendes, in the Delta, where Osiris was worshipped under

that form. The Mendean Ram has been made famous by Pindar, Herodotus and Diodorus, though all those writers speak of the animal as a goat. The rites connected with his worship were obscure, and the cult was of more than local importance. His usual representation is a ram, with flat branching horns, which are surmounted by a *uraeus*. In Mendes was the temple *Het-baiut* or "House of Rams," wherein were preserved the backbone and phallus of Osiris. The plural form, *baiut*, recalls a legend that the Ram of Mendes was united to the souls of Osiris, Ra, Shu and Qeb, and hence was called the "Ram with four heads upon one neck" (*Gods of the Egyptians*, i. 496). The god Khnemu, as uniting within himself the attributes of those four great gods, is sometimes represented with four rams' heads upon a human body (symbolizing, according to Brugsch, fire, air, earth and water); but his more usual form is a human body with single ram's head (*vide* KHNEMU, p. 64). It was in honour of Khnemu that the avenue of monolithic rams which connects the temples of Luxor and Karnak at Thebes was constructed. In a tomb inscription at Thebes, known as the Seventy-five Praises of Ra, Ra is identified with the Ram in the following note of praise: "Praise to thee, O Ra, exalted Sekhem; thou raisest thy head, and thou makest bold thy brow, thou Ram, mightiest of created things" (*ibid.* i. 342).

Amulets of the RAM (T) are fairly common, particularly the standing figures and the Ram's head: the Ram couchant and the four-headed form are much rarer. They occur in most of the materials in which amulets are

found. There is a beautiful representation of the Mendean Ram in Budge's *Gods of the Egyptians* (*vide* coloured plate facing p. 64, vol. ii.).

Scorpion. The Scorpion, emblem of the goddess Serqet or Selqet, was greatly feared by the Egyptians, who recited magic formulae as a protection from its bite (Pierret). It was also sacred to Isis, and worshippers in temples consecrated to that goddess were supposed to enjoy immunity from its sting. According to one of the texts on the Metternich stele, seven Scorpions accompanied Isis on her troublous journey in the Delta, in the neighbourhood of the Papyrus Swamps, and it was during her temporary absence from her son Horus that one of the Scorpions stung the divine boy until he died. The amulet of the Scorpion, which is rare, usually occurs in bronze; but specimens in stone and faience are also to be met with. It was meant to place the deceased under the protection of Selqet, who was one of the four divinities guarding the tomb.

Serpent. The worship of the Serpent in Egypt goes back to predynastic times and covers the whole period of dynastic history. Serpent amulets of prehistoric date are not uncommon, and the text of Unas, a fifth dynasty king, contains magic formulae directed against quite a number of Serpents, which are named, and whose names may indicate an attempted classification based upon natural characteristics and methods of attack. Three kinds of Serpents are represented on the monuments: (1) the

cobra di capello (the "basilisk" of the Greeks and the *uraeus* of the ancient Egyptians), which was the emblem of divine and royal authority, and is seen on the forehead of gods and kings; (2) the asp or *cerastes*, and (3) the great *coluber*, which represents the Typhonian Apepi.

As an amulet the URAEUS (D) signified divine and royal authority and judgment, as well as divine life and knowledge. Several varieties are known, the distinguishing features connecting them with various goddesses—Merseger, Rannut, Urt-hekat, Nekhebet, Uatchet, etc. The familiar royal form is the commonest, but there are also wavy, coiled, winged and double forms, as well as forms with lion, cat and human heads. Horapollo, a Greek mathematician, who lived in the time of Theodosius, writing on the subject, says: "This serpent has the tail folded under the rest of the body. The Egyptians called it *οὐραῖον*, the Greeks *βασιλίσκον*, and her image in gold is placed on the heads of the gods." The amulet form of the *uraeus* is to be found in many materials and in most collections.

Another of the Serpent amulets is the SMAUTI (D), which always occurs in conjunction with the Vulture. It is an extremely rare amulet—indeed, we only know of one example, the gold specimen mentioned by Petrie. The Smauti denotes royal power in Upper and Lower Egypt, while the Vulture brought with it the protection of the great "mother" Isis (cf. NEKHEBET, p. 79).

A third form of Serpent amulet is the MENQARYT (P), which consists of a head only, or, at most, the half figure. The amulet was worn as a protection from snake-bite in

predynastic times, and continued in use to the twenty-sixth dynasty. "In predynastic times," says Budge, "Egypt was overrun with serpents and snakes of all kinds, and the Pyramid texts prove that her inhabitants were terribly afraid of them" (*Gods of the Egyptians*, ii. 376). The same fear is intimated in certain chapters of the *Book of the Dead*. Thus chap. xxxiii. reads: "Chapter whereby all serpents are kept back"; and chap. xxxv., "Chapter whereby the person is not devoured by a serpent in the Underworld." The amulet is found in various stones, glass and faience; and was placed on the throat, neck and chest of the deceased. Though it can hardly be called a rare amulet, it is nevertheless far from common. A much rarer serpent amulet than any of the above is the SHAI, of which there is a bronze example in the British Museum. The snake is crowned and holds a wreath, emblematic of *shai* or destiny. It is the only specimen we have met with.

One of the ancient Egyptian texts contains a curious story of Isis, the great Enchantress of the gods, who, lifted up with the ambition to become as great and masterful as Ra, sought to draw from him the secret of his power by the following artifice. Securing some of the spittle of Ra, she kneaded it with earth into a lump of clay, out of which she fashioned a sacred serpent in the form of a dart. The serpent, being placed in the path of the god, and imbued with life, stung him, causing frightful pain. Then the Lady of Words, the cunning Isis, said, "Tell me thy name, holy father, for whosoever shall be delivered by thy name shall live." But at first Ra would not reveal

his name of power, and put her off by reciting his lesser names and attributes. Then said Isis unto Ra, "What thou hast said is not thy name. O tell it unto me, and the poison shall depart; for he shall live whose name shall be revealed." After a while the resistance of Ra was overcome, and Isis obtained the object of her ambition.

There is a funeral papyrus entitled "Book of the Overthrowing of Apepi," Apepi being the great Serpent, the impersonation of spiritual evil to the old Egyptians; and chap. xxxix. of the *Book of the Dead* describes his daily—or rather nightly conflict with the sun-gods Ra and Horus. Whether Apepi was also the mighty Serpent of tradition, thirty cubits long, who lived on the top of Bakhau, the Mountain of the Sunrise, and whose name signified "Dweller in the Sun-flame," is not clear.

Setcha, Sak and **Sefer,** mythological monsters. The Setcha was one of those composite animals or monsters of early Egyptian mythology, whose forms are depicted on the tomb-walls of Beni Hassan, and elsewhere, but of the significance of which so little is really known. It is depicted as a quadruped, presumably a leopard, with serpent's head and neck. The Sak is depicted as a hawk-headed creature, with the foreparts of a lion and the hind-parts of a horse. The tuft of the tail is shaped like a lotus flower, and the animal wears a chequered collar and a highly ornamental body-wrap. The Sefer figures as an eagle-headed lion with wings. The origin of these fabulous monsters is perhaps due to the ignorance of the pre-dynastic Egyptians in natural history, but the choice of

animals brought together may have been determined by their characteristics—as of strength with prowess in the eagle-headed lion, or of swiftness with cunning, as exemplified in the serpent-headed leopard; and in this way the creatures would have a symbolic meaning. Scripture is lavish of the same sort of symbols in the prophecies of David, Ezekiel and the Apocalypse.

Sha. The Sha is one of the unidentified animals of the ancient Egyptians, depicted on the tomb-walls of Beni Hassan, and which has been thought to be representative of SET (*q.v.*). Whether it is the conventional figure of a real animal or an entirely imaginary creature, is not clear. The long square-topped ears at once recall the similar appendages on the head of Set.

Sheep. University College has a small serpentine figure of the Barbary Sheep (*Ovis lervia*), which is the only example we know of. The specimen is without horns.

Shrewmouse. According to Plutarch, the Shrewmouse was regarded as the symbol of darkness, a statement which agrees with the curious error common among the old Egyptians that the animal is blind. There are various legends connected with it, but none that seems to throw much light upon the part played by it in Egyptian mythology. Herodotus states that the Shrewmouse was sacred to the goddess Buto (Uatchit), and that all mummies of the animal were buried in her city. Pliny relates that Shrewmice were passed round boils to arrest inflammation, and Petrie supposes that the bronze figures on

the little mummy cases had the same meaning. Possibly, also, the rather uncommon faience figures of the animal had a similar significance. There is a bronze human figure with Shrewmouse head in the Cairo Museum, which may be a form of Horus, to whom the animal was sacred. Another specimen is at University College.

Sphinx. The Sphinx was pre-eminently the emblem of royalty, the representation of kingly power and wisdom; for the lion's body united to a human head is the evident symbol of strength united with intelligence (*vide* LION, p. 161). Two Sphinxes figure in the illustrated version of the *Fifth Hour of the Book of the Underworld.* They seem to watch over the Land of Seker "which guardeth the hidden flesh," and are in their turn watched by two serpents, Tepan and Ankh-aapan, dependants of the hawk-headed god Seker (*Gods of the Egyptians*, i. 222). In the Seventy-five Praises of Ra, a tomb inscription of the nineteenth or twentieth dynasty, Ra is addressed as "the double Sphinx-god, the double Obelisk-god, the great god who lifteth up his two Eyes, the substance of the double Sphinx-god Huiti" (*ibid.* i. 348). Lastly, in the *Book of the Pylons*, a papyrus of the New Empire, we see depicted a hawk-headed Sphinx with the white crown of Upper Egypt on his head, and on his hind-quarters a bearded head, similarly crowned, while his back supports a two-headed human figure, a composite form of Horus and Set (*ibid.* i. 194, 195).

The god of the Sphinx was Heru-khuti, Harmachis of the Greeks, a form of the sun-god Ra. The name means

"Horus of the two horizons." The famous Sphinx at Gizeh is his chief monument, which dates back to a period anterior to Khephren (Kha-f-Ra), the builder of the Second Pyramid (*c.* 4000 B.C.). Its whole mass is carved in unmoved native rock, and the body measures 150 feet in length: the head is 30 feet long and the breadth of face 14 feet. Between the paws, which are 50 feet long, is a temple, which was rebuilt by Thothmes III., who set up an inscribed stele to commemorate his work. Among other early Sphinxes of historical importance may be mentioned the large red granite example in the Louvre, found at Tanis, which bears on the base the compound cartouches of Ra-meri Pepi I., a king of the sixth dynasty: and the twelfth dynasty Sphinxes of Usertsen I. and Amen-em-hat III., in the Cairo Museum. The latter was thought by Mariette to be the portrait of a Hyksos king, but it is now regarded as of Amen-em-hat III. There is also a headless Sphinx of this king in the Miramar collection.

Amulets of the Sphinx exist in many collections, but nowadays examples are difficult to obtain. The hawk-headed specimens are the rarest; human-headed Sphinxes have been found in most materials, particularly the female forms, which sometimes have a cat body. A form with bird body is noted by Petrie, but we question the propriety of classing it under Sphinxes. Several in the University College collection have royal names.

Turtle. The Turtle was the emblem of death and of darkness, and seems to have been worshipped out of fear rather than as a beneficent creature. Chap. xxxvi.

of the *Book of the Dead* has for its subject the "Repulse of the Turtle," and in chap. clxi. we get the four-times-repeated formula, "Ra liveth, the Turtle dieth," which again suggests its antagonism to all that makes for light. Moreover, the Turtle god Apesh "was associated with the powers of darkness, and night, and evil, and a place was assigned to him in the heavens with their representatives" (*Gods of the Egyptians*, ii. 376). In late papyri Apesh is turned into a black-beetle, "but the name," says Petrie, "shows it to be the Turtle." Amulets of the Turtle are rather rare, and the specimens to be met with are for the most part in hard stones—porphyry, agate, carnelian, amethyst, etc. One in coiled gold wire is mentioned by Petrie.

Vulture. The Vulture was the symbol of various goddesses—Isis, Mut, Nekhebet, Neith, etc., and its cult dates from predynastic times. "Lord of the city of the Vulture" was one of the oldest titles of the Pharaohs, and the bird is shown hovering over kings to protect them. Moreover, queen-mothers have Vulture head-dresses; and rows of them appear on the roofs of the tomb-passages to protect the soul. The Vulture was also the emblem of maternity, and was often represented as a bird with outstretched wings, holding in each talon the symbol of life. Chap. clvii. of the *Book of the Dead*, if written on a Vulture of gold, protected the deceased "on the day of the funeral, and undeviatingly for times infinite." It runs thus: "Chapter of the Vulture of gold, put on the neck of the deceased. Isis has arrived; she hovers over the dwellings, and she searches all the hidden abodes of Horus when he

comes out of the northern marshes knocking down him whose face is evil. She causes him [the deceased] to join the bark [of the sun] and grants him the sovranty over the worlds. When he has fought a great fight, he [Horus] decrees what must be done in his honour. He causes fear of him [the deceased] to arise, and he creates terror. His mother, the Great One, uses her protective power, which she has handed over to Horus " (Petrie's translation).

Various form of Vulture amulets are given in Petrie, together with their Egyptian names, Ament, Demzedet, Kherert, Naur, Nert, Nert-hent-pet-er-remtu, Nert-her-nepot, Sebkhet, Themt, and Urtheka. All but the Naur, which is the Vulture (? Eagle) amulet of Mut, are mentioned in the MacGregor Papyrus. Numbers 6 and 7 in the list given above were amulets sacred to Isis, and occur chiefly in gold. The names signify " the Vulture mistress of heaven over mankind," and " the Vulture who is over men." The remainder, with the exception of the Naur, were intended to confer god-like qualities or attributes on the deceased—divinity, perennial youth, power to associate with the gods or to re-associate with men in the flesh, and so forth. These are found in most substances of which amulets are made. A silver example, of the best period of Egyptian art, is in the Cairo Museum. The Naur is rare ; but there are two specimens at University College, one in bronze, the other in limestone (see also MUT, NEITH and NEKHEBET).

Wagtail. The Wagtail as an Egyptian hieroglyph signifies " great " or " great one " ; whence it is inferred

that the very rare UR or Wagtail amulet (D) was intended to confer greatness. There are three specimens in the Petrie collection at University College, two in bone and one in carnelian ; but we have met with it nowhere else. The Petrie examples all belong to the sixth dynasty.

Waran. The Waran or Monitor (*Varanus niloticus*), one of the largest known lizards, is often represented on the Egyptian monuments. Its short puffy body and narrow tail, as Petrie points out, distinguish it from the crocodile figures. There is an amulet specimen in ivory at University College which goes back to prehistoric times—a very rare piece.

AMULET REPRESENTATIONS OF THE HUMAN FORM

WE find in various parts of Petrie's exhaustive work eleven different Amulets of the Human Figure, which may be suitably considered under one heading. Examples of most of them are in the museum at University College. They are :

(1) The **Repoti-hat** or Seated Prince amulet, which may have had the meaning of protection ; (2) the HENT or Princess amulet, which perhaps had the same meaning ; (3) a nameless type of Christian amulet of the Coptic period, in which the figures represent popular saints, and which occasionally bear pious inscriptions ; (4), (5) and

(6) extremely early amulets with distinguishing features of dress; in the one case a tall head-dress, in another a pointed cap, in the third a long robe; (7) a talisman figure of a dwarf, Roman period, of which one of the Petrie specimens is finely worked in lapis; (8) woman with offerings amulet—the woman holds with her right hand the horns of a gazelle and in her left a long jar; (9) the TEP or Bearded Head amulet (H); (10) the KHEFT or Captive amulet (D); (11) the HEZMEDU or Oracular Bust amulet.

The **Tep** is a rather late amulet, in the shape of a bearded head, and perhaps refers to the power of the senses. From the resemblance of the hieroglyph to the long-haired men of Punt with their turned-up beards, Petrie surmises that the amulet may be much earlier. The Tep is rare, and most of the known examples are in faience. It appears to us doubtful whether the amber specimen described and illustrated in Petrie's *Amulets* should be so classed, as it departs from the conventional type in having the shoulders as well as the head, and, moreover, the face is not bearded.

The **Kheft** or Captive amulet belongs to very early times, and again crops up just before the Roman period. The captive is always shown bound, sometimes in a standing position, sometimes kneeling. One of the prettiest specimens we have met with was in Messrs. Spink's gallery, a red glass kneeling figure with arms bound behind the back. The Kheft was made in various materials, even wax and lead examples being noted by Petrie. Authority or power over slaves was its meaning as a talisman.

TYPES OF USHABTI FIGURES.

The **Hezmedu** or Oracular Bust amulet signified illumination by speech of one or another of the gods—Osiris, Kheper, Tum or Ra—whence Petrie supposes "that the bust was an oracle of the god, and, being called the 'illumination' or 'clearing,' was perhaps connected with the Semitic oracular Urim. It appears," he further explains, "on a stele, adored by a woman making offerings; as a bust between two jackals on a stele; and on a glazed pottery bust at Tel Amarna. The form of it, a head and chest only, would accord with the idea of the power of speaking" (*Amulets*, p. 36). Specimens are not common. They occur in bronze, limestone, ivory, wood and faience.

Faience figures of Egyptian Taskmasters occasionally turn up, but apparently they have no amulet significance. They are invariably standing figures, and carry a whip in the right hand. The head, which is thrust forward, has a very truculent appearance. Of far more importance than the Taskmaster was the Slave or USHABTI figure described below.

Ushabti. Ushabti is the name given to figurines in the form of a mummy deposited with the dead. Their function was to carry out for the deceased in the Underworld the tasks imposed upon them in the Hall of Judgment, such as digging, ploughing, sowing, etc. The name *ushabti* is probably derived from *ushab*, "to answer," and it is thought that the figures are really models of fellaheen or farm-labourers, who thus took the place of the deceased. Sometimes the following formula was inscribed upon the

Ushabti: "In the event of my being condemned to spread dust (*i.e. sebakh* or top-dressing) on the fields in the Tuat (=Underworld), or to fill the water-courses with water from the river, or to reap the harvest, such work shall be performed for me by thee, and no obstacle shall be put in thy way." To this the figure was supposed to answer: "Verily I am there, wheresoever thou mayest call me." This formula was to be uttered by the deceased in a certain tone of voice on his entrance into the Tuat, and in response to the appeal, or command, the figure was supposed to grow to the dimensions of a full-grown man, with digging tool and basket, alert and furnished for the work imposed. A volume might be written on Ushabtis only; indeed, as Petrie says, "the subject is as extensive as all other amulets together." They are found in every kind of available stone, and in bronze, faience, pottery and wood, often elaborately coloured. That they are the commonest of all amulets is readily understood by the fact that it was the custom to place as many as two hundred Ushabtiu on each side of the mummy. (*Vide* Plate i.)

AMULETS

GENERAL REMARKS

"On examining the 270 different kinds of amulets found in Egypt," says Petrie, "there are only about a dozen which remain unclassed, and without any known meaning . . . The various ascertained meanings may be completely put in order under five great classes . . . These are (1) the amulets of Similars, which are for influencing similar parts, or functions, or occurrences, for the wearer: (2) the amulets of Powers, for conferring powers and capacities, especially upon the dead: (3) the amulets of Property, which are entirely derived from the funeral offerings, and are thus peculiar to Egypt: (4) the amulets for Protection, such as charms and curative amulets: (5) the figures of Gods, connected with the worship of the gods and their functions" (*Amulets*, p. 6). For international convenience Petrie substitutes for these English names five corresponding names of Greek construction, viz.:

I.—Amulets of Similars, or Homopoeic Amulets (from ὁμός, *like*, and ποιέω, *I make*).

II.—Amulets of Powers, or Dynatic Amulets (from δυνατός, *able, powerful, adequate*).

III.—Amulets of Property, or KTĒMATIC Amulets (from κτῆμα, *goods, possessions*).

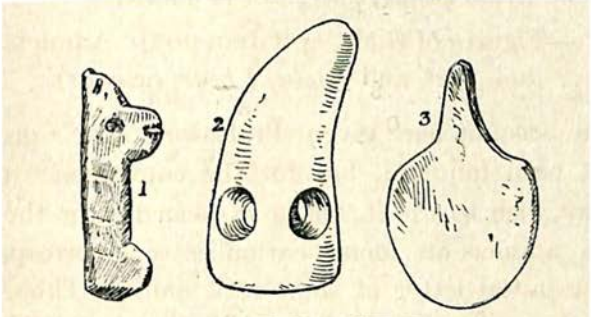
IV.—Amulets for Protection, or PHYLACTIC Amulets (from φυλακτικός, *fitted to guard*).

V.—Figures of Gods, or THEOPHORIC Amulets (from θεός, *god*, and φορέω, *I bear*, or *wear*).

In the account here given, Professor Petrie's grouping has not been followed, but for the convenience of any who may wish to use it, we have placed after the name of each amulet an identification letter, corresponding with the initial letter of the Greek name. Thus, "*Ka*, or Two Arms Amulet (H)" signifies that the *Ka* belongs to Petrie's first or Homopoeic group; "*Khet*, or Stairs Amulet (D)," that the *Khet* belongs to the Dynatic group; and so forth. Most of the animals known to the ancient Egyptians, and practically all the deities, had amulet forms; but we have dealt with these in previous sections—animals under *Sacred Animals*, and deities under *Gods of the Egyptians*. This seems to be the most convenient arrangement for collectors, and follows a natural grouping of all the amulets into divinities, animal amulets, and amulet-representations of inanimate objects. The talismanic meaning of the Egyptian deities is not their chief significance; and the same may be said of most of the animals, which, as Dr. Budge has conclusively shown, were certainly worshipped as gods in very early times, and revered as the abodes of gods at a later period (*Gods of the Egyptians*, ii. 345). A few amulets which do not seem to fall under any

of Petrie's headings have been lettered (M), indicating Miscellaneous.

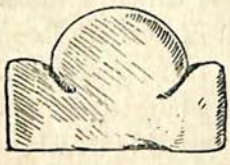
Among unidentified amulets there are three which appear to be quite new to Egyptologists, and by kind



UNIDENTIFIED AMULETS.

permission of the owners we are able to furnish sketches of these probably unique objects. Numbers 1 and 3 are in the possession of the Hon. R. Bethell; the other belongs to Captain Warren of Cairo.

Aakhet, *or Rising Sun Amulet* (D). This amulet represents the solar disk as though rising behind mountains, and according to Budge, indicates rather the horizon, the place where the sun rises, than the sun itself. Possibly it had some connection with Khu, who was a god of light. To the deceased it gave power to "behold Ra at his coming forth in the horizon." Though blue glaze specimens are known, red is the prevailing colour of this amulet—red granite, red jasper, red glass, etc. It was fairly common in the period between the twenty-sixth dynasty and Ptolemaic times. (Cf. *Shen Amulet.*)



AAKHET.

Ab, *or Heart Amulet* (H). This amulet, which is shaped like a little heart-shaped vase with rudimentary handles, is found in all materials, but those in red or white stone or in lapis lazuli appear to have been more especially in request. Thus chapter xxvii. of the *Book of the Dead* is connected with a heart amulet made of a white, semi-transparent stone; chapter xxix. B with a carnelian heart, and

AB, OR HEART AMULET.

chapter xxvi. with one in lapis. The preservation of the heart, the fountain of life, as well as the source and seat of good and evil thoughts, was of all importance; and without it there could be no eating of the "cakes of Osiris" in the House of Hearts on "the eastern side of the Lake of Houris." The amulet represents the power of living and will, and is also known under the names *hati* and *opert*. Some *Ab* amulets have a figure of the heron or *akhet* bird engraved on the back, in allusion to chap. xxix. B of the *Book of the Dead*, which contains the words: "I am the Heron, the soul of Ra, who conducts the glorious ones to the Tuat. It is granted to their *bas* (=souls) to come forth, to do whatsoever their *ka* (=spirit) willeth." There are carnelian *Abs* which go back to the sixth dynasty; a gold one in the Louvre is of the eleventh dynasty, and bears the royal name *Ra-neb-habt Menthu-hetep*; and specimens in gold and glass are of the eighteenth. In the twenty-sixth dynasty *Abs* are plentiful, and they seem to have continued in use right into Ptolemaic times. They were placed on the neck, the left breast, and chest of the mummy. (Cf. *Heart of Osiris Amulet*.)

Aegis *of Bast, Isis, etc.* (T). This not uncommon amulet is a model—usually in bronze, sometimes in faience—of a deep beadwork collar, supported at the back by a handle, which is attached to it at right angles, and which takes the form of a *Menat* (*q.v.*). The collar is always surmounted by a head, usually of Bast, but occasionally of Khnoum, Mut, Nehebka or Isis. There

are two silver specimens in University College with Bast heads, one of which has been gilt. Double-headed Aegises are also fairly common. A six-inch bronze example was in the Hilton Price collection, the surmounting heads being Shu and Tefnut. On the *Menat* portion are a squatting figure of Tefnut and a lotus fish swimming amongst lotus plants. The amulet meaning of the *Aegis* does not appear to be known. (For *Aegis* of Mentu, see *Mentu Standard Amulet.*)

AEGIS OF ISIS.

Amulet of the **Almond.** The amulet of the Almond is in the form of the natural fruit, and was intended to give light to the deceased, as inscriptions upon some of them explain. They placed the deceased under the protection of Isis and Osiris. Specimens exist in carnelian, glass and green enamel.

Ames, *or Feathers and Scourge Amulet.* There are no known examples of this amulet, but it is shown on the MacGregor Papyrus. It signifies "ruling power."

AMES.

Ankh, *or Amulet of Life* (D). The *Ankh* (spelt *Onkh* by Petrie) was perhaps the most sacred and important of all the amulets. Dr. Budge, who entirely scouts the theory of its phallic origin, observes that "what-

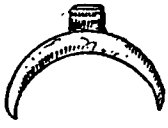
ever it may represent, it certainly symbolizes 'life.' Every god carries it, and it seems, even in the earliest times, to be a conventional representation of some object which in the remotest period had been used as an amulet" (*Egyptian Magic*, p. 58). Petrie regards it as the conventionalized representation of a man's girdle-tie. Our own impression is that it is a composite symbol, a blending of the egg—the very ancient and natural sign of "being"—and of the *tau* T, "*la croix potencée*," as d'Alviella calls it, which is generally regarded as a symbol of "life and salvation." (Vide *La Migration des Symboles*, pp. 20, 21, and 229-234.) The power of life could hardly be better expressed than by this union of symbols. "In the papyrus of Ani," says Budge, "the Ankh rises from the Tet, and the arms which project from it support the disk of the sun." The amulet has been found in every kind of material, and was worn as a necklace pendant; nevertheless, it must be classed among the rare amulets, and relatively large prices are paid for fine specimens. The amulet was placed on the chest and feet of the mummy.

ANKH.

Ao, *or Joint of Meat Amulet* (K). Model joints of meat in blue and green faience were used as foundation deposits, and specimens are not uncommon, but these are not true amulets. The *Ao* described by Petrie and illustrated in his remarkable book represents part of the ribs and sides of an ox, belongs to another category, and is a most precious and rare (perhaps unique) talisman. It is in

quartz crystal, and belongs to the sixth or twelfth dynasty. The Ao was put in the tomb as a food offering for the *Ka*, or spiritual body of the deceased.

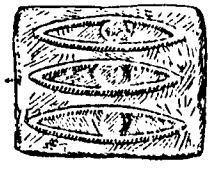
Aoh, *or Bark of the Moon Amulet* (D). This is another of the very rare amulets. We have never had the good fortune to meet with a specimen, and Petrie only records seven examples, of which four are in the University College collection. Apparently the amulet was to enable the deceased, or his *Ka*, to go on journey at night—"to voyage in the sky after the sun," as Petrie puts it. It was placed on the neck of the mummy.



AOH.

A more common form of the *Aoh* is the Crescent Moon, which was worn to secure the protection of the moon-god. This form is sometimes found with a cross attached, indicating its use in Christian times. Specimens are known in gold, electrum, silver, bronze, glass and faience.

Ari, *or Eye Amulet* (H). This rare amulet must not be confounded with the *Uzat* or Eye amulet of Horus, which latter is very common. The *Ari* simply represents the power of sight, and is drawn like the human eye, without the conventional markings which are characteristic of the *Uzat* (*q.v.*). Some amulets have three *Aris* in a row. They are made for the most part of green or blue-green glaze, but one



ARI.

in gold foil is mentioned by Petrie. There are specimens at University College and other collections.

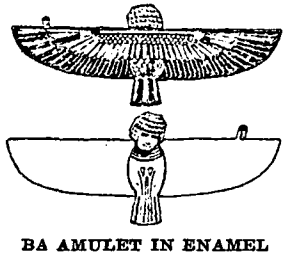
Ba, *or Amulet of the Soul* (D). The *Ba* was the *anima*, the soul of man, which at the death of the body flew to the gods, and thus was distinct from the *Ka*, which corresponds with the *genius* of classical writers. The *Ba*

THE GODDESS NUT REFRESHING A THIRSTY SOUL.

was represented as a bird with human head, sometimes holding in its claws the *Ankh*, or symbol of life (*q.v.*) and the *Nif*, or little sail, which was the symbol for breath. The amulet was intended to enable the soul both to unite with the mummified body, the *Sahu*, and to be with its spirit (*Khu*) and spiritual body (*Ka*) at will. The amulet (usually in gold, inlaid with precious stones) was placed upon the breast of the mummy after

some words from the *Book of the Dead* had been recited over it. In the course of a very long invocation the deceased prays that "the soul of the Osirian" (*i.e.* his own soul, the deceased being identified with Osiris) "may come forth before the gods, and that it may be true of voice with you" [the gods Anniu and Pehrer] "in the east of the sky, and follow unto the place where it was yesterday . . . May it look upon its natural body, may it rest upon its spiritual body, and may its body neither perish nor suffer corruption for ever!"

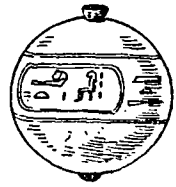
Writing of the remarkable little model sarcophagus of an official named Ra, a Chief Herald of one of the Pharaohs (Cairo Museum, No. 667), which contains a representation of the Ba in the act of revisiting the body of the deceased, Maspero says: "The Egyptian Soul was represented by a hawk, with the head and arms of a man. It flew away at death, and one of the wishes addressed to the deceased was that his soul might rejoin his body at will. The little monument represents this reunion of soul and body. The mummy, wrapped in its swaddling clothes, lies waiting upon its funeral couch with its lion's feet. The hawk has descended into the tomb and, sitting beside the mummy, has placed its two hands upon the place where the heart used to be: it is gazing attentively at the impassive face which was its own. The movement of the little symbolic bird, the gentle,



BA AMULET IN ENAMEL AND GOLD.
(From the Hilton Price Collection.)

almost beseeching, expression of its face, the contrast between its intensity of life and the immovability of the mummy, make this group a masterpiece of its kind. It was enclosed in a sarcophagus of white limestone, covered with inscriptions and figures, Isis at the head, Nephthys at the feet, and at the sides Anubis and the genii of the dead." The sarcophagus is of the twentieth dynasty.

Beads *as Amulets.* That the beads of the Old Egyptians had in some instances an amulet value is beyond question, and the fact that inscribed examples exist may be cited in confirmation. Thus, there is a steatite bead in University College bearing the *Suten bat* and Son of Ra names of Amen-em-hat II.; a paste bead mentioned by Budge (*Book of Kings*, i. 96) bears the name of Sekhenen Ra-ka-Set, of the fifteenth or sixteenth dynasty: and a fine blue faience bead of the eighteenth dynasty, inscribed with the name of Hatshepset, the famous queen of Thothmes II., is in the Spink collection. A history of ancient beads has yet to be written, and such a work should throw some interesting sidelights on the art and archaeology of the Land of the Pharaohs. Every period has its own style of bead, and the quality and beauty of the workmanship vary as widely as the styles.



BEAD WITH CARTOUCHE OF HATSHEPSET (Spink Collection.)

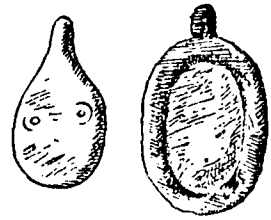
Bell *Amulet* (P). The use of Bell amulets has been traced to many of the nations of antiquity. Egyptian

children wore little bells of bronze or iron on their wrists as a protection from the evil eye. Petrie has traced the usage back to the twenty-sixth dynasty, and the amulet was still worn in Roman times. There are five specimens at University College, one of which is engraved on each side with a head of Bes.

BELL AMULET.

Benr *or Date Amulet* (K). This amulet must not be confounded with the models common as foundation deposits; but, like the *Ao*, it was a true food offering for the *Kha*. The only example we know of is at University College—a green glaze specimen with black calyx. Petrie places it, with a mark of doubt, to the nineteenth dynasty.

Bulla *Amulet* (P). A by no means rare amulet, whose use covers the whole period of ancient Egyptian history. Spherical and date-shaped specimens are most common, but others take the form of a flattened oval. The amulet is found in a great variety of materials. Messrs. Spink of London possessed a green glass *Bulla* in gilded terra-cotta frame, probably of Roman times; and Petrie illustrates a flint example, framed in bronze. Gold and ivory specimens are in the University College collection. The *Bulla* was one of the protective amulets.



BULLA AMULETS.

Charm Case *as Amulet* (P). Little boxes of various forms, used for holding written charms, and belonging

to almost all periods from the twelfth dynasty onward, turn up from time to time, and claim notice here, as, in some instances, the boxes themselves were credited with talismanic properties. Such boxes were common in Ptolemaic and Coptic times, and specimens exist in bronze, iron, lead and wood. A twenty-fifth dynasty bronze example, in obelisk form, given in Petrie, bears the inscription: "For Seka; may Osiris establish him, and may the lord of the land give his tomb." Another, in leather, is elaborately bound with thread, so as to make a design like woven work. Barrel-shaped forms are among the most interesting.

CHARM CASE AMULET.

Amulet of the **Comb** (K). This amulet, which represents the ordinary oblong comb used by the ancient Egyptians, with a projecting process to take the loop, is only found in bone and steatite. With the Egyptian ladies hair-dressing was a fine art and a pastime, and doubtless it was their faith that the facilities for hirsute artistry and graceful dallying afforded them on earth would be continued in the Underworld. Hence the amulet.

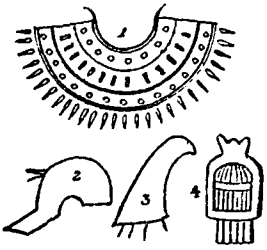
AMULET OF THE COMB.

Det *or Hand Amulet* (H). This amulet, which is neither rare nor very common, represents an open right or left hand, and was usually made in carnelian, agate or faience. A bone one is also noted by Petrie. *Det* amulets go back

DET.

to the sixth dynasty. They indicate power of action, and were placed upon the wrist of the deceased.

Amulets of **Dress** (K). Three or four amulets of Dress are known, of which the most familiar is probably the *Usekh* or Collar (Fig. 1). This represents a collar of beads, arranged in rows in a more or less conventional manner, sometimes with animal-head terminals, *e.g.* the hawk, vulture or uraeus. The *Usekh* is thus referred to in chap. clviii. of the *Book of the Dead*: "The chapter of the Collar of gold, put on the neck of the deceased. O my father! my brother! my mother Isis! I am unswathed and I see. I am one of the unswathed ones, who see the god Seb." The amulet is rare: we have met with specimens both in bronze and faience, the latter belonging to Ptolemaic times. Petrie refers to specimens in gold, gilt wax and red jasper. The Collar was intended to give the deceased power to free himself from his bandages.



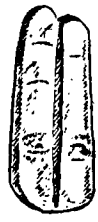
DRESS AMULETS.
1. Usekh. 2. Ondet.
3. Seden. 4. Monkhet.
(Nos. 2 and 3 are copied from the MacGregor Papyrus; No. 4 from specimen in the British Museum.)

Another amulet of Dress was the *Monkhet* (*Monakhuit* of Maspero, Fig. 4), whose form suggests a highlander's sporran. In reality it represents the tassel "which adorned the fastening of the collar behind the head, and consequently confirmed to the defunct the possession of the collar *Usekh*, which was necessary to his safety in the other world" (*Cairo Museum Guide*, p. 284). It is a

rather rare amulet, usually of some hard stone, or glass, and does not appear to have been in use till the twenty-sixth dynasty. There are three gilt-wood specimens in the British Museum, but they are labelled by another name, *Aper*, and are described as the symbol of providence.

Of head-dress amulets, in addition to those dealt with separately elsewhere, we may mention the *Seden* (also called *Nems* and *Khat*, Fig. 3), and the *Ondet* (Fig. 2). No example of the latter has thus far come to light, and there is only one recorded specimen of the *Seden*—that in the Cairo Museum. It is in carnelian.

Fingers *Amulet* (M). This amulet commemorates the help which Horus gave to his father Osiris, when he lifted him into heaven (cf. *Khet*, p. 203). Of one of the Pharaohs (Pepi I.) it is said: "Pepi hath gathered together his bones, he hath collected his flesh, and he hath gone quickly into heaven by means of the Two Fingers of the god of the Ladder" (*i.e.* Horus). The two fingers represented are the index and the medius of the right or left hand. It seems always to have been made out of some dark material—obsidian, hematite, or black basalt for preference; and occasionally the amulet was gilt. It was placed on the pelvis or stomach of the mummy—*i.e.* near the place of the girdle—perhaps to enable the Two Fingers of Horus, which the amulet represented, to help the deceased into heaven. Its meaning, indeed, as given by Petrie, is "Fingers of heavy stone, *at the girdle.*"



FINGERS AMULET.

Flowering Reed *Amulet* (M). A rare, possibly unique amulet, to which we can find no reference outside of Petrie. The reed represented is a species of calamus. The amulet is in blue and black glaze, and belongs to the Ptolemaic period. The illustration in Petrie's book reminds us far more of the hieroglyph 𓇋 (=*a*) than a Flowering Reed or any organ of that plant.

Forehead Pendant *Amulet* (P). This prehistoric amulet, which in some specimens follows closely the form of a stone celt, was usually made of shell, though limestone, steatite, porphyry and copper examples are known. As a modern amulet, it is worn to avert the evil eye, and this may also be its ancient significance. In pre-historic burials its position was always on the forehead of the deceased.

FOREHEAD PENDANT AMULET.

Grapes *Amulet* (M). A rare, but not very interesting Roman amulet, of which the meaning is unknown. Possibly it has links of connection with Dionysus, the god of luxuriant fertility, who is usually represented with a thyrsos and grapes or wine-cup. His worship, which originated in Greece, passed to the wine-growing islands of the Mediterranean, and eventually to Egypt. The amulet represents a bunch of grapes; but the blue glaze specimen pictured in Petrie is a poor imitation of nature, resembling a fossil

GRAPES AMULET.

sponge rather than a grape cluster. There was a far better one at the Meaux Sale.

Heart of Osiris Amulet. This rather rare amulet appears to have been the prototype of the better known Heart Scarab (*vide* SCARABS, p. 234), and itself belongs to a rather late period. We believe that no specimen is known earlier than the eighteenth dynasty, and most of the examples are Ptolemaic or Roman. The amulet takes the form of a heart, and bears the head of Osiris. Most of the known examples are very crude, as for instance, the one here illustrated, which is in alabaster. They are also found in steatite, limestone, agate, chalcedony, white quartz, chlorite, pottery, faience and bronze. In a pottery example in the Spink collection the front of the heart is covered with low-relief figures of gods and amulets, fairly well executed, the work being superior to the average work of these amulets. One in black-green chlorite (eighteenth dynasty), described by Petrie, has six lines of inscription, comprising a portion of the *Book of the Dead*, and the name of the deceased, " the Osirian of Amen, Pa Shedet." The amulet was supposed to insure to the deceased the heart of Osiris—or, at least, the powerful virtues of that heart.

HEART OF OSIRIS AMULET.
(Spink Collection.)

Heh, *or Palm-branch Amulet* (D). Though there are no less than five specimens of this very rare Roman amulet in the University College collection, two in gold and one in silver, we have only met with one other specimen. It is in brown glazed faience and poorly executed. The amulet is a pierced-work representation of a kneeling man, holding up a palm-branch. Its talismanic meaning may be connected with longevity, as the name signifies duration—"millions of years."

HEH.

Heqt, *or Royal Crook Amulet* (D). This is another rarity. The *Heqt* is the crook held in the left hand of Osirian figures, and was the symbol of rule in Heliopolis. *Heq* is the verb "to rule." We have never seen a specimen of the amulet, and Petrie only notes one example, in grey glaze, at the Turin Museum.

HEQT.

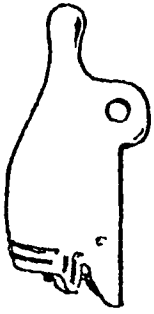
Her, *or Face Amulet* (H). The *Her* represents the human face in front view, and its meaning is uncertain. Petrie thinks that it was "probably used as an amulet of the power of the senses." The very early examples are in carnelian or sard, roughly cut; those of later (Roman) times in black steatite. Specimens in faience, onyx, green felspar and bone are also known.

HER, OR FACE AMULET.

Hez, *or Pear Mace Amulet* (D). No models of the *Hez* have been met with, but the actual maces were buried with the deceased during the fourth and twelfth dynasties, and probably had an amulet value. Doubtless they were meant to confer fighting power or dominion in the Underworld.

HEZ AMULET. (Copied from the MacGregor Papyrus.)

Hezt, *or White Crown Amulet* (D). The *Hezt* or White Crown of the South denoted the sovereignty of Upper Egypt, and was most in use as an amulet during the twenty-sixth dynasty. Specimens exist in faience, stone and glass. They are fairly common.

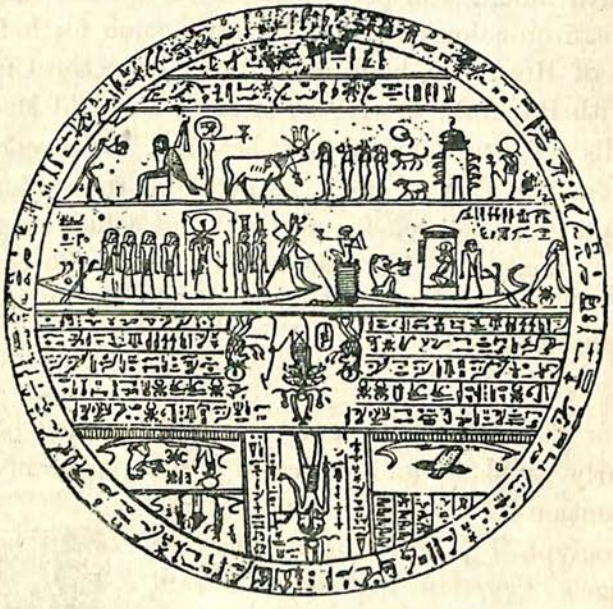


HEZT, OR WHITE CROWN AMULET.

Hotep, *or Flour Amulet* (K). The *Hotep* is a reduced model of a dish of flour on a reed mat, another of the food offerings for the *Kha*. No example has ever come before us, nor does it figure in the very representative collection at University College. A green faience specimen is mentioned by Petrie, and ascribed by him to the twenty-sixth dynasty.

Amulet of the **Hypocephalus** (P). The *Hypocephali* are disks of cartonnage or copper, inscribed with verses from the *Book of the Dead* and other matter, which were intended to preserve the vital heat in the body of the deceased until the day of resurrection. In many speci-

mens the cartonnage is painted with figures of the gods. The amulet represented the "Eye of Horus," and was placed under the head of the mummy. The *Revue*



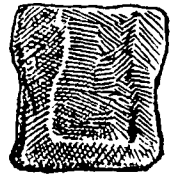
HYPOCEPHALUS OF SHAI-ENEN.

Archéologique for September, 1862, contains a valuable paper by M. J. de Horrack on one of these amulets.

There was an exceptionally fine example of a *Hypocephalus*, 8 inches in diameter, in the Meaux collection, with a long inscription and the name of the person who was placed under its protection, who is styled "Osiris Shai-

enen, triumphant for ever, son of Nes-Nebt-het." The inscription round the edge reads: "I am the Hidden One in the hidden place. I am a perfect intelligence among the companions of Ra. I have gone in and come forth among the perfect souls. I am the mighty soul of saffron-coloured form. I have come forth from the eye of Horus. I have come forth from the Underworld with Ra, from the House of the Great Old Men in Heliopolis. I am one of the beatified dead coming forth from the Underworld; grant those things for his body, and grant heaven for my soul and a hidden place for my mummy! I have come forth from the eye of Horus." The whole inscription is clearly shown in the accompanying illustration.

Ka, *or Two Arms Amulet* (H). This is another of the very early amulets, and indicates "the power of will and intention." Its form is that of the *Ka* hieroglyph, , which, in the glossary of Budge's *Egyptian Grammar*, is said to mean "the double of a man" (vide *First Steps in Egyptian*, p. 320). The amulet is very rare. There are two in the Cairo Museum and two in University College: the British Museum has one only. All these specimens are in faience.



KA AMULET.

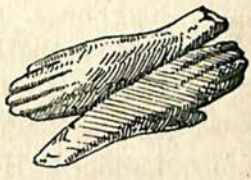
Khefo, *or Clenched Fist Amulet* (H). *Khefo* as a determinative hieroglyph means "vigorous action,"

and the amulet, as Petrie suggests, probably expresses the same thing. Examples are neither rare nor very common. They date back to the sixth dynasty and on to the Roman period, the right fist being the most plentiful. Specimens exist in sard, green felspar, steatite, limestone, faience and bone.

KHEFO, OR CLENCHED FIST AMULET.

The *Khefo* must not be confounded with the *Fist* amulet (exclusively of Roman times), which shows the thumb between the first and second fingers, and which

FIST AMULET.

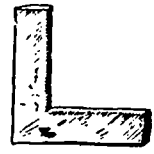


TWO-HANDS AMULET.

probably had some connection with the sexual powers; nor with the *Two-hands* amulet of much earlier origin (sixth dynasty examples are known), in which the hands are disposed side by side, and which Petrie supposes to signify "united action." Porcelain specimens of these two amulets are known, and a carnelian example of the *Two-hands* amulet was in the Spink collection.

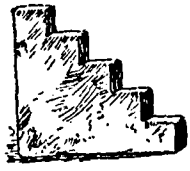
Kheses, *or Angle Amulet* (D). The *Kheses* is shaped like a right angle, and probably denotes rectitude. Petrie —rather inappropriately, as we think—speaks of it as a square. The sides of it are unequal, and it takes

the form of a block letter L, not of a parallelogram. Most of the specimens which we have handled are in hematite or lapis lazuli, very neatly finished; but there are faience and limestone examples in the principal museums. The amulet was placed on the chest, breast and stomach of the mummy.



KHESES.

Khet, *or Stairs Amulet* (D). The *Khet* represents the stairs or ladder up which Osiris was helped by his son Horus on the occasion of his ascent into heaven. Of one of the Pharaohs (Pepi I.) it is said: "Pepi hath gathered together his bones, he hath collected his flesh, and he hath gone quickly into heaven by means of the Two Fingers of the god of the Ladder." Here the god of the Ladder is Horus; but Osiris is elsewhere spoken of as "the lord of Restau, the same who is at the head of the Staircase." To the deceased the amulet was intended to give power to ascend into heaven. "In the Theban Recension of the *Book of the Dead*," says Budge, "the importance of the ladder is also seen, for in chap. cxlix., the deceased says, 'I set up a Ladder among the gods, and I am a divine being among them'; and in chap. cliii. he says, 'The Osiris Nu shall come forth upon your Ladder which Ra hath made for him, and Horus and Set shall grasp him firmly by the hand.' Finally, when the custom of placing a model of the ladder in the tomb fell into disuse, the priests provided



KHET OR STAIRS AMULET.

for the necessity of the dead by painting a ladder on the papyri that were inscribed with the texts from the *Book of the Dead*, and were buried with them " (*Egyptian Magic*, p. 55). It was in use from the twenty-sixth to the thirtieth dynasty, and is a rare amulet, much sought after. We have only met with faience specimens : the number of steps varies from five to nine.

Knotted Cord *Amulet* (P). Necklets and wristlets of knotted cord, which probably had an amulet meaning, were in use between the twelfth and twenty-fifth dynasties, but whatever that meaning may have been, it is now lost. A comparison of the meanings of similar amulets in use among other nations points to the conclusion that the essential idea is " making anything certain, or controlling others " (Petrie) ; but any explanation beyond this is pure conjecture. Most of the Egyptian specimens are threaded with charms—cowry shells, *uzats*, gods, etc.—mostly of poor quality.

Amulet of the **Lotus** (M). It is popularly but erroneously supposed that the Lotus of the monuments is the Egyptian pink Water-lily, *Nelumbium speciosum*, the Egyptian bean of Pythagoras. The true Egyptian Lotus is the white-flowered *Nymphaea Lotus*, of which there is a blue variety, *Nymphaea caerula*. The Egyptians saw in the expanding flower a symbol of the rising sun—its daily renewing—and it thus became sacred, and, as an amulet, came to signify the divine gift of eternal youth (Brodrick and Morton). The

LOTUS AMULET.

flower was peculiarly the symbol of Nefer-Tem, the third member of the Memphite Triad, who is often represented with the Lotus on his head; and Unas, a fifth dynasty king, is said to have "risen like Nefer-Tem from the Lotus to the nostrils of Ra." From chapter lxxxi. of the *Book of the Dead* we learn that the deceased had power to transform himself into a Lotus, the words ascribed to him being, "I am the pure Lotus which springeth up from the divine splendour that belongeth to the nostrils of Ra"; and again, "Hail, thou Lotus, type of the god Nefer-Tem! I am he who knoweth you, and I know your names above the gods, the lords of the Underworld, and I am one of you." Porcelain specimens of the amulet are not uncommon, and were strung to necklaces of faience beads. It is a twenty-sixth to thirtieth dynasty talisman.

Maat, *or Cubit Amulet.* This very rare amulet, which is not even mentioned in Professor Petrie's large work, is a model of the hieroglyphic which has the phonetic value *Maat*, , and which is believed by Budge to represent a sculptor's or carver's tool—probably a chisel. Others think that it may represent an instrument used for measuring purposes—indeed, as the measure of a cubit, whence the application of that name to the amulet. "About the meaning of the word *maat*," says Budge, "there is fortunately no difficulty, for from many passages in texts of all periods we learn that it indicated primarily 'that which is straight,' and it

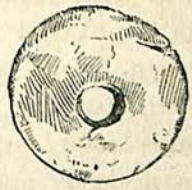
MAAT AMULET.

was probably the name which was given to the instrument by which the work of the handicraftsman of every kind was kept straight . . . The Egyptians used the word in a physical and a moral sense, and thus it came to mean, 'right, true, truth, real, genuine, upright, righteous, just, steadfast, unalterable,' etc.; *khesbet maat* is 'real lapis-lazuli' as opposed to blue paste; *shes maat* means 'ceaselessly and regularly'; *em un maat* indicates that a thing is really so; the man who is good and honest is *maat*; the truth (*maat*) is great and mighty and 'it hath never been broken since the time of Osiris'; finally, the exact equivalent of the English words, 'God will judge the right' is found in the Egyptian *pa neter apu pa maat*" (*Gods of the Egyptians*, i. pp. 416, 417). The meaning of the amulet is thus sufficiently clear. Its extreme rarity has been already noted. The only examples we have met with are the two or three gilded steatite specimens in the British Museum.

Medusa Head *Amulet* (P). Medusa was the Gorgon who gave offence to Minerva, and for punishment had her beautiful hair transformed into serpents, while her eyes were endowed with the power of converting into stone all who looked at her. Hence the protective meaning of the amulet was to repel onlookers. Petrie notices specimens in green, yellow, and black glaze. The amulet is not common, and was only in use in Roman times.

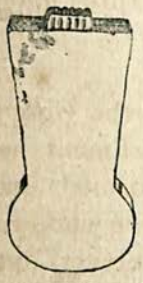
MEDUSA HEAD AMULET.

Men, *or Disk Mace Amulet* (D). This, like the Pear Mace amulet (vide *Hez*, p. 199), was supposed to confer fighting power on the deceased. It is even earlier than the *Hez*. The specimens in University College are roughly circular disks of painted limestone, holed in the centre. The *Men* is perhaps less rare than is generally supposed, owing to the circumstance that its bead-like and primitive form may have led to its being cast aside as of small account. Many persons may have specimens without knowing what they are.



MEN.

Menat, *or Whip Amulet* (D). The *Menat*, or Whip amulet, was most frequent in Saïte times (twenty-fourth to twenty-sixth dynasty), and was symbolic of nutrition, strength, and the powers of generation and reproduction. The sight of it was supposed to drive away care. Budge affirms that it was in use as early as the sixth dynasty, and adds that "it was worn or held or carried with the sistrum by gods, kings, priests, priestesses, etc." (*Egyptian Magic*, p. 60). The common English designation of the pendant portion of the amulet, viz. "Counterpoise of Collar," is mis-



MENAT, OR WHIP AMULET.

MENAT, WITH HEAD OF MUT.

leading, as this is merely the handle of the whip. Maspero's explanation is extremely lucid. "The *Menat*" (*Monait* is his spelling of the name) "was in reality a kind of whip, with which they beat the air at such ceremonies as partook of a religious character, whether a royal audience, or a procession, or a sacrifice, in order to keep off every evil spirit whose presence, although invisible, might counteract the good effect of the ceremonies. The *Menat* in this way completed the effect of the Sistrum. The thing which is supposed to be the pendant of the necklet or collar, is simply the handle of the whip" (*Cairo Museum Guide*, p. 281). The amulet, or the handle portion of it, is fairly common, specimens existing in various materials—hard stones, gilt-wood, bronze, porcelain, etc. There were many fine examples in the Hilton Price collection, a royal one among the rest with the cartouche of Psammetichus on both sides, and the words, "The beautiful god, Psemthek, of the city of Aut, beloved by Hathor." "The heads of Hathor were lucky charms: Hathor represented fate, and he who wore her head earned her favour and a happy destiny for himself" (Maspero). A bronze *Menat*, formerly in the Hoffmann collection, is surmounted by the head and shoulders of Mut; and another goddess, Sekhet, figures on a deep blue porcelain example in the Acworth collection. The amulet was placed either at the back of the neck, or on the lower part of the chest.

Mentu Standard *Amulet* (T). The solar god Mentu

was the Egyptian god of war *par excellence*, and his standard, and the amulet-models thereof, placed its holder under his protection. There are two forms of the amulet, one with lance or harpoon point, and the other with the aegis of the god. Specimens exist in bronze, ebony, dark glaze faience and grey steatite. The amulet, which is rare, was in use from the nineteenth to the twenty-fifth dynasty.

MENTU STANDARD AMULET.

Menz, *or Breast Amulet* (H). This amulet consists of a rounded boss, with a central small boss to represent the nipple. The *Menz* seems to have been worn by the Egyptian women to produce or increase lactation, and was placed on the breast of the mummy. It is of late date—Ptolemaic or Roman—but by no means common. There are two specimens in University College, one of which is in wax, gilded over.

MENZ.

Mes-zer, *or Ear Amulet* (H). A rather rare amulet, of which we have only met with specimens in faience. It takes the form of the human ear, and seems to have had a dual meaning—"when a mummy amulet, for conferring hearing; when on a prayer tablet, for gaining the ear of the god" (Petrie). Most of the recorded specimens are of the eighteenth dynasty.

MES-ZER.

Moza, *or Phallus Amulet* (H). A Roman or Graeco-Roman amulet, associated with the worship of the fertilizing power of nature under the symbol of Phallus. Notwithstanding several specimens have been found in Egypt, "there is no trace," says Petrie, "of its use by Egyptians." Yet it must not be forgotten that Phallism itself entered into the ancient Egyptian rites. The Egyptians attributed its introduction to Osiris, but the country of its origin may have been Phoenicia, and it is tolerably certain that the Baal-worship denounced by the sacred prophets was a sort of Phallism. Plutarch's mythological history of Isis and Horus contains a passage which throws an interesting sidelight on the subject. He relates that when the goddess went in search of the scattered fragments of her husband's body, she was unable to recover the Phallus. "In order, however, to make some amends for the loss, she consecrated the Phallus made in imitation of it, and instituted a solemn festival to its memory." This festival was still observed in Plutarch's time. A prayer for the deification of the members of the body, found in a papyrus of Pepi I., contains the words, "The Phallus of this Pepi is *Hap*; he cometh forth and raiseth himself up in heaven." Budge gives *Hap* as the Egyptian equivalent for *Phallus*. He states elsewhere that in the Rubric to chap. clxii. of the *Book of the Dead*, the god Par (=Amen-Ra) is called "Lord of the *Phallus*." (Cf. *Sma Amulet*.)

Nazhi, *or Tooth Amulet* (H). The *Nazhi* was a charm for the toothache, and often consisted of a real tooth,

set in precious metal or simply pierced through for suspension. The human tooth does not seem to have been used, but those of the crocodile, shark or hyaena. *Nazhis*, following the form of human teeth, were made in faience or carved in bone, shell or carnelian. They were placed on the neck of the mummy.

NAZHI.

Nefer *Amulet* (D). The *Nefer* is thought to represent a musical instrument, though Petrie, from a resemblance of the markings on it to those on the *Ab* sign, supposes it to be derived from the heart and windpipe. According to Budge and the majority of Egyptologists, the amulet signifies "happiness, good luck": Petrie gives its meaning as "beauty, excellence." It is one of the commonest amulets, and occurs in almost all materials. Whole strings of them, interspersed with beads, have been found in the tombs.

NEFER.

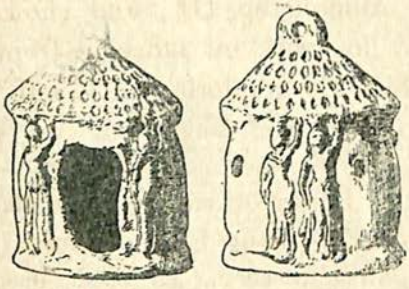
Nekhekh, *or Scourge Amulet* (D). The *Nekhekh* is another of the very rare amulets. It represents the royal scourge which was carried in the right hand of Osiris, and signifies "rule" or "dominion." Only broken specimens are known—all in limestone and of the twelfth dynasty. The *Nekhekh* is one of the amulets illustrated in the Macgregor Papyrus.

NEKHEKH. (From the MacGregor Papyrus.)

Nes, *or Tongue Amulet* (H). The English proverb says that "Speech is silvern and silence is golden," but

apparently the ancient Egyptians regarded speech as golden; for all the known amulets of the *Nes*—and they exist in many collections—are of gold. The *Nes* was placed on the mouth of the mummy.

Neter-het, *or Temple Amulet.* We suggest this name for those little models of chapels which were dedicated to, or contained figures of certain gods—Ptah, Hapi, Hathor, etc.—and which, according to Maspero, were a guarantee of the favour of those deities. "The naos, surmounted by its *urœus*, played a similar part in connection with the god who was contained, or said to be contained within" (Quibell). The use of this amulet survived into Roman times.



NETER-HET.

Ob, *or Horn Amulet* (P). In the Roman period the Egyptians seem to have worn the tips of gazelle horns as a protection from the evil eye. We have only met with one specimen, which is illustrated in Petrie, and preserved at University College. It was found at Shurafeh.

Ogat, *or Claw Amulet* (H). The *Ogat* seems to have been used as a protective amulet where wild beasts were prevalent, and also as a charm against the evil eye. Natural claws were sometimes used, but most of the known *Ogats* are in serpentine, red porphyry or bronze. There are several in University College collection.

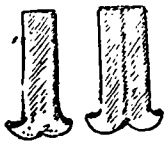
OGAT.

Amulet of the **Olive** (M). The amulet of the Olive, which takes the form of the natural fruit, was, like the almond amulet, intended to give light to the deceased, by placing him under the protection of Isis and Osiris. There are specimens in the Cairo Museum in carnelian, glass and green enamel. One of these "has a cartouche bearing the *Ka* name of Amenhetep III., and shows that monarch transfixing a lion with his lance in front of a kneeling figure, which is imploring his aid" (Maspero).

Os, *or Bone Amulet* (P). Bones of various animals were worn as talismans by Egyptians in the Roman period, chiefly to guard against disease. Of their use by the Romans themselves we have many illustrations in Pliny. Petrie illustrates three amulets made from crocodile plates, which were found at Shurafeh in 1912. One of these has iron rings, and a silvered mirror, which has been stuck on by resin: another is shaped like the old English horn-books, and is pierced with seven holes. The crocodile was credited with great wisdom and foreknowledge, which may suggest another meaning for this particular amulet.

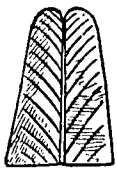
Palm Column *Amulet* (M). Petrie illustrates an object which he calls a Palm Column, but the resemblance is by no means striking, and perhaps a specimen of this amulet has yet to be found. The Petrie object is in blue glass, and may be seen at University College: it is of the Ptolemaic period.

Peseshkef, *or Forked Lance Amulet* (D). A fairly common talisman, the evolution of which from a prehistoric flint arrow-head to the double plume-like amulet of Saïtic times has been traced by Petrie in an interesting series of drawings. He thus explains the name: "*Peseshkef*, from *pesesh*, to divide, the forked flint lance being used to divide the mouth of the mummy in the ceremony of opening the mouth. One of the specimens illustrated by Petrie is human-headed. Most of those which we have handled are in black substances—hematite, jasper and obsidian; but examples in bronze, glass and carnelian are recorded.

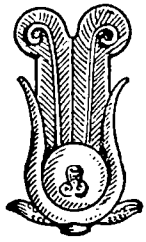


PESESHKEF AMULET.

Qa, *or Feather Amulet: also the* **Shuti** *and* **Sma** (D). The *Qa* must not be confounded with the *Shuti*, which is also a Feather amulet. The *Qa* is a plainer form, possibly a representation of a hawk's feather: the *Shuti* bifurcates at the top as curls, and represents two



QA.



SMA.

SHUTI.

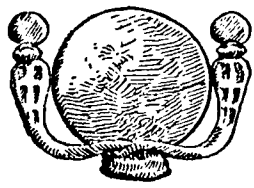
ostrich plumes. The *Qa* has the meaning of "elevation": the *Shuti* indicates the power and swiftness of flight,

as of a feather before the wind. Both amulets date from the eighteenth dynasty, and are found in various materials. Both also were placed on the chest of the mummy. A horned form of the *Qa* is known, and also a still more composite form with the solar disk, a Ptolemaic amulet known as the *Sma*. It is rare, and denotes the union of different powers.

Qeb, *or Arm Amulet* (H): *also the* **Remen,** *or Forearm Amulet.* Both the *Qeb*, which is the form with the arm bent, and the *Remen*, which represents the forearm only, are rare amulets, and have the same meaning, viz. power of action. Petrie only mentions faience examples, but we have met with a specimen of the *Remen* in dull red glass, the Venetian Red of artists' colourmen. Both amulets appear to be quite early.

REMEN. QEB.

Ra, *or Sun's Disk Amulet* (D and P). The sun, under the name *Ra*, was adored throughout Egypt, and was regarded as the most resplendent manifestation of divinity. There are two amulets representing the full solar disk unsupported, one crowned, the other uncrowned. Power to see the sun ruling was supposed to be conferred by the first; while the simple power to see the sun was conferred by the second. The former amulet is by far the least common of the two—indeed, is very scarce: specimens of the latter are



RA AMULET, WITH URAEI.

to be met with in most collections. Their period is rather late—the twenty-sixth dynasty or after. A form of the

RA AMULET, WITH WINGS

solar disk, *with wings*, of which specimens exist in steatite and wax, was used as an amulet in Ptolemaic times; and also another form *with Uraei*, of which there are examples in faience and gilded wood. The one indicates "protection," the other "rule." (Cf. *Aakhet* and *Shen*, pp. 184, 223.) The winged disk itself is of very early origin: it occurs on a fourth dynasty tablet, *circa* 3950 B.C.

Ran, *or Amulet of the Cartouche* (H). Originally the Egyptian Cartouche was simply an elongated form of the still older circular seal ⊙ which was the natural emblem of reproduction, renovation and eternity. For this reason the kings of Egypt, always solicitous of immortality, selected this form as a containing symbol for their own names. Budge says: "The Amulet of the Cartouche, *i.e.* of the oval made of ropes tied into a knot at one end, which depicted on the monuments, and which encloses the names of royal personages, is the symbol of the name of a man or woman, and it was worn with a view of preventing the name from being blotted out in the next world" (*Guide to the Third and Fourth Egyptian*

RAN.

Rooms, p. 211). There are two forms of the amulet—one plain, the other surmounted by feathers—and neither form is very scarce. Examples exist in gold, hard stones and faience, and few collections are without specimens. Petrie points out (*History of Egypt*, i. 18) that "the gold foil impressed with a rude cartouche of Mena (first dynasty) and emblems, in the Louvre, has generally been considered a forgery; but the close resemblance of the style to the newly-found gold foil work of the prehistoric times fully establishes its being of early date, as there were till now no instances of such work for a forger to imitate." The great antiquity of the amulet is shown by this fact. (Cf. *Shen*.)

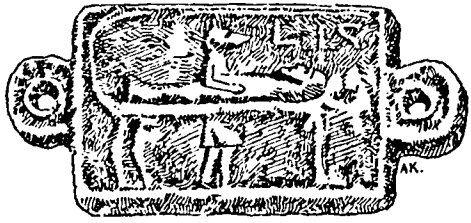
Sa *Amulet*. The *Sa* is a magical emblem which seems to have signified protection, and is often represented in the paw or paws of Taurt, the goddess who watched over the birth of children. It was her characteristic symbol, and does not appear to have been made as a detached amulet. Petrie does not mention it.

SA AMULET.

Sah, *or Mummy Amulet* (P). The *Sah* is a representation of the mummified human form, usually in glass or faience, which seems to have been in use only in Graeco-Roman times, but though a late amulet, it is not common. There are two specimens at University College.

A second form, also very late, in which the body is represented on a bier, is yet rarer. Messrs. Spink of

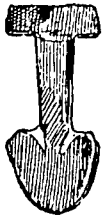
London possess a fine faience example of this type. It is a rectangular plaque, on one side of which, in high



SAH AMULET.

relief, is the god Anubis standing by the bier, and the letters LIC; on the other side a three-line Greek inscription: CICYICOKAICATTIΩNCΩTHPEBIΩ. Petrie notes examples in faience, glass and painted pottery, in some of which Anubis stands beside the bier, while in others, the body and bier are alone. The amulet was placed on the chest, stomach and knees.

Sam, *or* **Sma** *Amulet* (H). This rather rare amulet, which is shaped something like a gravedigger's spade, probably signifies "union," with special reference to animal pleasure: hence its other name *By*, which signifies "joy" or "ecstasy." Its form is really a conventionalized representation of an organ of the human body. The use of this amulet is very ancient, first dynasty specimens being known. Examples occur in lapis lazuli, obsidian and other hard stones. The amulet was laid on the base of the stomach of the mummy.



SAMOR SMA.

Seed Vessel *Amulet* (M). Little bell-like faience, sard and carnelian drops, which are very common on necklaces of the eighteenth and nineteenth dynasties are believed to represent seed-vessels; and are said by Petrie to have an amulet significance. He gives no reason for the thought, however, and we are inclined to regard them simply as ornaments.

SEED VESSEL AMULET.

Sekhemti, *or Neb-crown Amulet* (D). The *Sekhemti* were the two crowns on the *Neb* (as a hieroglyph the *Neb* signifies "lordship"), and the amulet was intended to confer royal power in Upper and Lower Egypt. We have never met with a specimen, and can find no mention of it outside Petrie. He notices one example, in gold, which was found on the necklace of a mummy.

Seqeq, *or Plummet Amulet* (D). The *Seqeq* or Plummet amulet, which is shaped like a mason's plummet, symbolizes moral integrity, according to Budge, or, as Petrie suggests, was "probably worn to impart an evenly balanced mind." It appears to date from the twenty-sixth dynasty, and was still in use in Roman times. Of extant specimens, most we have seen are in dark materials—hematite, blue and black glaze, slate, basalt, dark marble, etc. The angle at the apex of the *Seqeq* is sometimes a right angle, but more often from 60 to 70

SEQEQ.

degrees. In funerary ritual its place was on the chest, left breast and lower part of the stomach. The amulet is neither rare nor very common.

Serekh, *or Name-badge Amulet* (K). The *Serekh* is an elongated bead, in the form of a spindle, or half-barrel, on which was inscribed the name of the wearer. Its meaning is explained by chap. xxv. of the *Book of the Dead*: "Whereby a person remembereth his name in the Underworld." "Even the gods might lose their names," says Petrie, "for of the fiery region of the 12th domain we read: 'No god goes down into it . . . for the four snakes would destroy their names.'" Collectors are naturally keen for these amulets, as they may contain royal names which are rare or even unknown on scarabs, and may therefore serve to fill up lacunae. The example here illustrated is in green-glazed steatite, and contains the Son of Ra name of Amen-hetep with additions Heq-Uast and Ra, the inscription being in blue enamel. Specimens also exist in gold, silver, amethyst, felspar, carnelian, faience, and other materials, but are not common. The amulet was placed on the neck of the deceased.

SEREKH. (Spink Coll.)

Seshshet, *or Sistrum Amulet* (D). In form this is one of the most charming of all the amulets. It is a reduced model of the bronze musical instrument used by the

Egyptian priestesses in the funerary ceremonies and religious festivals—particularly the former. Plutarch, as Brugsch and Budge have noted, says that Typhon (Set) "was driven away by a sistrum, which seems to indicate that the rattling of the wires produced a sound that had a terrifying effect upon that evil beast; ladies of high rank and priestesses are often depicted with sistra in their hands, and though this fact is usually explained by assuming that those who hold sistra assisted in the musical parts of the services in the temples, it is very probable that they carried them both as amulets and as musical instruments" (*Gods of the Egyptians*, i. 422). The few amulet specimens which we have seen invariably have the Hathor head, between the handle and the naos-like top. There was a fine perfect blue faience example of this amulet, 10½ ins. long, in the Hilton Price collection, bearing the name of Amasis II. of the twenty-sixth dynasty; and a much smaller one (2½ ins. long), cut from matrix of emerald, in the Kennard collection. The latter was discovered by Prof. Garstang at Meroë (1910-11). The amulet was intended to confer joy, especially in the dance. Pierret says: "Des simulacres de sistre en terre émaillée . . . étaient déposés dans les tombeaux après avoir été brisés en témoignage de deuil." This, he suggests, explains the hemistich of Lucan, "*sistra jubentia lactus.*"

SESHSHET.

SEST.

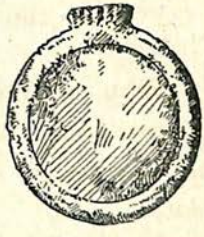
Sest, *or Door-bolt Amulet* (P). A sixth dynasty amulet, in the form of an ancient Egyptian door-bolt, of which the probable meaning is "security." We have occasionally met with the amulet on necklaces, but have hitherto regarded it simply as a bead. None but faience specimens have come before us.

Shap, *or Necklace Amulet* (D). A curious amulet of Roman times, of which we only know one example, that in University College collection. This example is in black steatite. Petrie supposes that the amulet represents wealth, and apparently *Shap* is his own suggested name for it—a very suitable name, as being connected with the Egyptian *shapep*, rich, and *shapt*, adorn.

Shell *Amulets* (P). Every form of small shell that was found on the Egyptian littoral seems to have had an amulet value, particularly in prehistoric times. In dynastic times they were less common, but imitations in gold, electrum, hard stones, glass and faience turn up fairly frequently in twelfth and eighteenth dynasty tombs. Their protective virtues seem to have been almost exclusively connected with the evil eye and witchery. The following amulet shells have been noticed: *Cardium edule, Cassis nodulosa, Clanculus Pharaonis, Cleopatra bulimoides, Conus, Cypraea, Helix desertorum, Meleagrina margaritifera, Mitra maculosa, Murex ternispina, Nerita Crassilabrum, Oliva, Pectunculus violacescens, Polinices mamilla, Terebra consobrina,* and *Turbo operculum.* The

British Museum possesses some shells inscribed with the names of Usertsen I. (twelfth dynasty), and there are others in other collections.

Shen, *or Circle of Cord Amulet* (K). "This amulet," says Budge (*Egyptian Magic*, p. 61), "is intended to represent the sun's orbit, and it became the symbol of an undefined period of time, *i.e.* eternity. It was laid upon the body of the dead with the view of giving to it life which should endure as long as the sun revolved in its orbit in the heavens. In the picture of the mummy chamber the goddesses Isis and Nephthys are seen kneeling and resting their hands on *Shen*." The amulet seems to have been commonest in the twenty-sixth dynasty, and existing specimens are usually in hard stones or faience. When a king's name was written inside the *Shen*, "the meaning," says Budge, "was that the king was the representative of the Sun-god, that his rule extended to every part of the course of the sun, and that both he and his name would, like the sun, endure for ever" (*Book of Kings*, i. p. xviii).



SHEN.

Shuttle *Amulet* (M). The Shuttle was the emblem of Neith, the Weaver goddess, who was also one of the four divinities guarding the tomb. It is probable, therefore, that the amulet was intended to insure guardianship (presumably by Neith) for the

SHUTTLE.

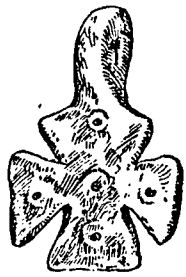
deceased. Specimens are rare, and exist in the usual hard stones—onyx, carnelian, agate, etc.—as well as in lime-stone, alabaster and wood.

Amulet of the **Spear-head** (K). The Spear-head amulet mentioned by Petrie, and illustrated in his *Naqada and Ballas*, is the only example of this talisman which we have come across. It is in green serpentine, and, in the view of its discoverer, signifies "defence." The amulet belongs to prehistoric times.

Star *Amulet* (M). Two small blue faience Stars, one of the twelfth dynasty and the other Ptolemaic, are preserved at University College. The former was found on the throat of a mummy, the latter on the stomach. No meaning is assigned to the amulet by Petrie; and since the object may represent a star-fish or a star-flower quite as readily as a stellar luminary, speculation upon that point is not likely to lead us very far. Both specimens are illustrated in Petrie's book. The specimen illustrated is in alabaster, about an inch long, and is probably of the Roman period. There are two holes behind for threading in the manner of a Japanese netsukie.

STAR AMULET.

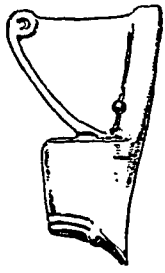
Stauros, *or Cross Amulet* (P). This was exclusively an amulet of the Coptic Christians, and specimens are fairly



STAUROS.

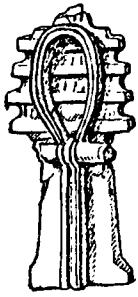
common. They exist in lead, bronze, iron, wood, glass, bone and steatite. Some are in the form of the *Chi-rho* cross, but the majority are plain.

Tesher, *or Red Crown Amulet* (D). This, like the *Bat* (*q.v.*), emblemized the royal power of Lower Egypt. Petrie spells the name *Deshert*. The amulet was made in faience and other substances, and worn upon the person, but its peculiar talismanic property does not appear to be known. It was most prevalent in the twenty-sixth dynasty, and specimens are common.



TESHER, OR RED CROWN AMULET.

Tet, *or* **Zad** *Amulet* (D). The *Tet* amulet is thought by some to symbolize the tree-trunk in which the goddess Isis concealed the dead body of her husband; by others, that it represents the backbone of Osiris. The city of Busiris was called Tettu by the Egyptians, and in a portion of the city known as Neb-sekert the backbone was supposed to be preserved. Here, also, the god was worshipped under the emblem of the *Tet* as Tet-Osiris; and the setting up of the *Tet* was an important religious ceremonial in connection with the worship of the god. It symbolized, in fact, the reconstitution of his body, the great event referred to in chapter clv. of the *Book of the Dead*:



TET AND ANKH AS A COMPOSITE AMULET

"Rise up thou, O Osiris! Thou hast thy backbone, O still heart! Thou hast the fastenings of thy neck and back, O still heart!" Place thou thyself upon thy base, I put water beneath thee, and I bring unto thee a *Tet* of gold that thou mayest rejoice therein." The *Tet*, like the Buckle amulet of Isis, had to be dipped in water in which *ankham* flowers had lain, and was hung round the mummy's neck for its protection. The word signifies "firmness, stability, preservation." Budge speaks of the amulet as a fetish, the original significance of which is unknown. The Nilometer explanation has long been given up. Its use ranges over a long period—from the sixth dynasty (*circa* 3200 B.C.) to Roman times—and specimens are found in most materials. Few amulets are so common. They were placed on the throat, chest and stomach of the deceased.

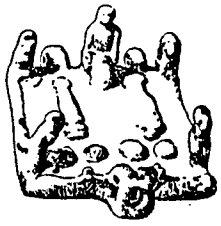
TET AMULET.

Themes, *or Writing Tablet Amulet* (K). The *Themes* is a small rectangular slab, usually of some hard stone, resembling the scribe's tablet held by Thoth in the judgment hall of Osiris. The amulet was intended to secure to the deceased in the Underworld provision for writing. Chapter xciv. of the *Book of the Dead* contains a prayer for writing materials. The *Themes* is not an uncommon amulet; there are no less than twenty-three specimens in the Cairo Museum alone.

THEMES.

Our figure is of a matrix of emerald example in the Spink collection.

Thet (?), *or Food-offering Amulet* (K). Small models of rectangular altars with vases or cakes, or both, exist in bronze and faience, and were intended to ensure a supply of food to the deceased. They were in use in the twenty-sixth dynasty and later. The amulet is not rare. There are five specimens in University College. Petrie prints the Egyptian name with a query mark.



THET (?) AMULET.

Thet, *or Buckle of Isis Amulet* (P). This amulet, which was usually made of red jasper, carnelian, red glass, or any substance of a red colour, and occasionally of gold, brought to the deceased the protection of Isis and of her words of power; and also gave him access to every place in the Underworld. After being dipped in water in which *ankham* flowers had been steeped, the amulet was attached to the neck of the deceased. With it were associated the following words from the *Book of the Dead*: "The word of Isis, and the strength of Isis, and the words of power of Isis shall be mighty to act as powers to protect this great and divine being, and to guard him from him that would do unto him anything that he holdeth in abomination." The amulet represents a girdle, "the primitive women's

THET.

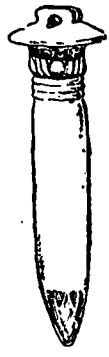
girdle," says Petrie, "fuller than the *Ankh*, the men's girdle." It was usually placed on the chest of the mummy, but sometimes also on the neck, stomach and toes. Few amulets are so common.

Uas, *or Shepherd's Stick Amulet: also the* **Zom** *Amulet* (D). The *Uas* is quite distinct from the *royal* Shepherd's Crook or *Heqt* already treated of, and is not quite so rare as the *Heqt*. The Crook—at least, in the better specimens—is formed like an antelope's head. The amulet dates from the twenty-sixth dynasty, and occurs in faience, gold and glass. It is associated with the thought of shepherd guidance. A form of it with wavy stem is called the *Zom*. The most remarkable *Uas* in the world is the great blue-glazed pottery example in the South Kensington Museum, the gift of the late Martyn Kennard. Though it only exists in fragments, the amulet has been reconstructed, and one can form an excellent idea of what the complete original must have been. This *Uas* goes back to the middle of the eighteenth dynasty, and bears the titles of Amenhetep II. It measures over 7 feet in height, and "was made," says Petrie, "by baking the sandy core in eight or ten separate pieces, each made on a centring of straw twist. These were engraved with all the devices, placed in one column with the head-piece separate, covered with glaze and fixed in a kiln which was capable of baking a length of five feet upright without letting the glaze become burnt

UAS.

or unequally heated. It is the greatest triumph of glazing known in ancient work" (*Naqada and Ballas*, p. 68).

Uaz, *or Papyrus Amulet* (H). This was another of the neck ornaments of the deceased, to whom it was intended to give vigour and renewal of youth. It was also placed on the middle of the chest, on the shoulders, and on the stomach. In the ritual of the *Book of the Dead* (chap. clx.), Thoth places the amulet in the hand of the deceased, who says: "It is in sound state, and I am in sound state; it is not injured, and I am not injured; it is not worn away, and I am not worn away." The amulet is usually in the round, like a column, but sometimes the form of it is engraved on a rectangular plaque. Faience, glass, beryl, serpentine, matrix of emerald, hematite, limestone, and sard specimens are known, the first-named being very common, but the prescribed material was green felspar. "Giving the column of green felspar:" says the chapter quoted above, "I am the column of green felspar. I am the column of green felspar, which cannot be crushed, and which is raised by the hand of Tehuti [Thoth]. Injury is an abomination to it."



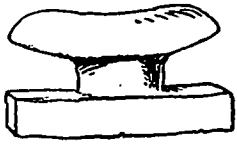
UAZ.

UORT.

Uort, *or Leg Amulet* (H). The *Uort* is another of the early amulets, the specimens noted by Petrie being of the fifth and sixth dynasties. It is not very rare, and most of the specimens which we have met with are in carnelian,

though agate and faience examples are known. The hieroglyph as a determinative signifies "to run," from which the meaning of the amulet may be gathered.

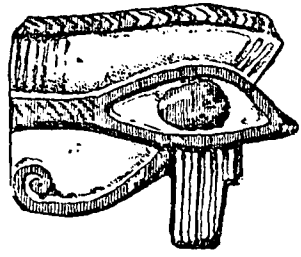
Urs, *or Pillow Amulet* (D). The object of this amulet, which was usually made of hematite, was to "lift up" and protect the head of the deceased, and was presented, says Maspero, to the defunct "in place of wooden head-rests, in order that he might enjoy a peaceful slumber in his tomb, protected against the attacks of his enemies by the power of the spirits who were connected with this amulet, and who are represented upon the wooden head-rests." The passage relating to the *Urs* in the *Book of the Dead* (chap. clxvi.) runs thus: "Thou art lifted up, O sick one that liest prostrate . . . thou dost triumph by reason of what hath been done for thee . . . Thy head shall not be carried away from thee after [the slaughter]; thy head shall never, never be carried away from thee" (*Egyptian Magic*, p. 47).



URS.

The Pillow amulets are often beautifully modelled, and their use dates back to the second dynasty. They typified, as we have seen above, "the raising up and preservation of the head." The amulet was placed on the left breast, left foot, neck and stomach of the mummy. It is quite common. Beside hematite specimens we have met with it in carnelian, lapis, and other dark stones, and also in black paste.

Uzat, *or Eye of Horus Amulet* (H). This amulet was common in all periods of Egyptian history, and was made in every material, though the rubric of the *Book of the Dead* enjoins that it shall be made of lapis lazuli or of *mak* stone. The *Uzat* is of two kinds, one facing to the left and the other to the right; the former represents the moon, and the latter the sun. Budge gives an interesting example of the use of this amulet which occurs in a Greek spell for the discovery of a thief, dating from the fourth century A.D. After an elaborate prescription in which the juices of herbs, a wooden hammer, and certain terrible and mystic words play an important part, we have a picture of the *Uzat* flanked on both sides by a magical arrangement of vowels, and the spell continues: "Render up the thief who has stolen such and such a thing; as long as I strike the eye with this hammer, let the eye of the thief be smitten and inflamed until it betrays him." The amulet was also worn as a protection from the evil eye. Its presence on the left side of the coffin, opposite to the head, identified the deceased with Horus, and by virtue of this identification he was "able to see by means of the eye of the god" (Petrie). The curious markings below the eye represent the feather pattern on a hawk's cheeks, the hawk being the symbol of Horus. Specimens abound in every collection and under a variety of forms, *e.g.* rings, plaques, beads,



UZAT.

multiple eyes, as well as in conjunction with gods and animals. The *Uzat* is, in fact, next to the *Ushabti*, the commonest of all the amulets.

Amulets of the **Vase** (K). The little model Vases to be met with in most Egyptian collections are all thought to have an amulet significance. They follow the forms of the vases in temple, domestic and toilet use among the ancient Egyptians, and were made in almost every material. Their funerary position on the throat of the mummy would seem to indicate a talismanic meaning connected with the maintenance of a supply of drink to the deceased.

Zebot, *or Seal Ring Amulet* (K). Seals were used among the ancient Egyptians for securing property, for authenticating documents, etc., and for transference of authority (cf. *Official Scarabs*, pp. 236, 237); whence it is thought that the amulet form of the seal ring denoted power over property. All *faience* seal rings should probably be treated as amulets, as well as the quite small models in gold, lazuli and bronze.

ZEBOT.

SCARABS

SCARABAEUS is the name of a genus of Coprinae, and the typical one of Scarabaeidae. Either *Scarabaeus sacer* or *S. Egyptiorum* is the sacred beetle of the Egyptians, the latter a golden-green species. Both deposit their eggs in pellets of dung, which they roll with their hind legs into a hole dug for its reception. The scarabaeus and also the god represented by the beetle were called *Khepera* by the Egyptians, a word from which our English word chafer is derived. Khepera was a form of Ra, the sun-god, whose type and symbol were the beetle. His usual representation is a human form with a beetle upon the head, but sometimes a beetle takes the place of the human head. The primitive Egyptians associated the dung-ball of the beetle containing its eggs with the ball of the sun, which seemed to be rolled across the sky daily, and which was the source of all life. Khepera also symbolized the resurrection of the body. From the first the scarab seems to have had a mysteriously sacred character, though those bearing the name of Mena, of the first dynasty, are almost certainly of a date long subsequent, and many of them are forgeries.

Scarabs were of four kinds: FUNERARY, TALISMANIC,

OFFICIAL and HISTORICAL. Those of the first three classes are common, but Historical scarabs are rare.

1. **Funerary Scarabs.** These usually have a length of from half an inch to 2 inches, and are made of green or blue faience; steatite, glazed green, blue or brown; granite, basalt, jasper, amethyst, lapis-lazuli, carnelian and paste. The best class were made of fine hard green basalt, and were frequently fixed in a gold setting and hung from the neck by a fine gold wire. The large ones were known as *Heart* scarabs (Fig. 5), as supplying the place of the heart of the deceased in the Underworld. The prescribed form for such scarabs was gold-plated, with a silver ring for attachment. They were affixed close to the skin at a point between the neck and thorax —not, as is erroneously supposed, above the heart—and without one of them the deceased could not *khepera, i.e.* exist anew. These *Heart* scarabs are mostly uninscribed: the inscribed specimens bear either the names and titles of the owner, or, more frequently, the thirtieth chapter of the *Book of the Dead.* The chapter runs as follows: "Chapter of not allowing the heart of [name of deceased] to be repulsed in the Underworld. Saith he, 'O heart of mine of my mother! Twice. Heart of mine of my evolving. May no obstruction be against me in evidence. May there be no repulse to me by the Powers. May there be no separation from me in the presence of the guardian of the scale! Thou art my genius in my body, Khnemu, making sound my limbs. Mayest thou come forth to the felicity for which we go there! May the

Shenit, who make men firm, preserve our name! Pleasant to us, pleasant is the hearing of joy of heart at the weighing of words. May no falsehood be told against me near the god, in the presence of the great god, lord of the Underworld! How great art thou, rising up in triumph!'" The Winged or Flying scarab (*apai*) "represents the sun crossing the heavens from east to west within a day: when sown on the mummy wrappings . . . it gave to the dead man the power of entering into the day and departing out of it unharmed like the sun" (Maspero).

2. **Talisman Scarabs.** These contain the private names of the owners, or mottoes, wishes and images of occult meaning intended to confer good fortune, or to protect from evil the wearer. They were worn as objects of personal jewellery on the fingers, wrist and neck. The Talisman class also includes the so-called *Ornamental* scarabs, so prevalent during the Hyksos period. These were made of the same material as Funerary scarabs, and were engraved with scroll, spiral, twist and key patterns, which some have thought to be part of a script, the key to which is lost, and which may one day be recovered (Figs. 23 and 24). *Ornamental* scarabs belong chiefly to the Middle Kingdom, *i.e.* to the first Theban Empire (*c.* B.C. 2460-1260). The inscribed *Talisman* scarabs are in many cases associated with a patron god, in phrases or sentences like the following: "Favoured of Khensu," "Khensu protects," "Amen watcheth every day," "Amen is the god of happy travelling," "Ptah of

the beautiful face," "Beloved of Maat," "Sweet of scent to the nostrils of the gods of Thebes," "the heiress of Ra," and so forth. Others, again, bear simply the symbol of some amulet, and signify, "good luck," "stability," "life," "gold," "fresh youth," etc.; while the multiplication of these symbols on single scarabs is not infrequent, and has more than a symmetrical purpose. Thus may mean "double good luck," "threefold life," "strength and power," and so on. Some Abydos scarabs from the Meux collection are inscribed with New Year's wishes: as, for example, "May Amen open the year happily," "A happy new year to you," and so forth. Scarabs inscribed with images instead of pious formulae had also a talismanic value. Thus "a hand and a crocodile engraved on the scarab set in a ring, scared away ghosts who might attack children . . . a Hathor-headed sistrum chased away wicked spirits by virtue of Hathor: the figure of the god Bes prevented bad dreams by virtue of Bes: the two scorpions facing the two ways protected against the bite of scorpions; and the scorpion and crocodile together overcame the evil influences of both: the *Uzat*-eye combines against the evil eye the united powers of the *Uzat*-eye and the scarab" (Maspero).

3. **Official Scarabs.** Official scarabs, whilst having oftentimes an ornamental value, were primarily and chiefly used as seals. Newberry notes three purposes for which they were employed, viz. (1) *For securing property*, such as wine- and honey-jars, sacks of grain, gold dust,

etc. (2) *For authenticating documents*, such as legal contracts, letters, etc. These were usually rolled up and tied round with string, the knots of which were clobbered over with clay, upon which the seal impressions were made. (3) *For transference of authority*. Delivery of seal or signet by king or minister conferred upon the individual thus honoured authority and power to execute the rights and duties of his office. "The Egyptian monarch himself was invested at his coronation with the royal signet, upon which his name and titles were engraved" (Newberry). The inscriptions found on these *Official* scarabs indicate their use. The following are examples: "Divine Sealer," "Sealer of the god," "Sealer of the honey," "Keeper of the Royal Seal," "Superintendent of the Recruits of the Temple of ——," "Chief of the Bowmen," "Chieftain of the Haram of Isis," "Scribe of the Memory of the Lord of Two Lands," "the hereditary Mayor and Priest," "the Doctor and *ari Nekhen*," "the Guardian of the Unguents," "the Chief over the Secrets of the Royal Palace," "Lord of the South Wind," "the Great One of the Southern Tens," etc.

4. **Historical Scarabs.** *Historical* scarabs are comparatively rare, and belong exclusively to one reign, that of Amen-hetep III. They are of large size, and contain proclamations of the king relating to various events of his reign. Five different documents are known, two of which are extremely rare. Further particulars and full translations are given under *Amen-hetep III.* (pp. 252, 253).

A comparison of the forms of scarabs is of immense help at times in determining period, and the distinctions should be carefully studied. The drawings which accompany the present text have been made from actual specimens in various collections and are characteristic of the periods indicated. Petrie well remarks that the " distinction of the styles of scarabs is as much a special subject as the discrimination of the manner of painters, and as invisible to those who are unfamiliar with the study " (*Historical Scarabs*, p. 11).

In the following list we have brought together at considerable labour the names of the Pharaohs whose scarabs are known—or, at least, bear their names—and the collections, public and private, in which the rarer specimens of such royal scarabs are to be found. The omission of names indicates that scarabs of those kings have not been recorded, though it is, of course, possible that some of them exist in dealers' hands, or in the less known private collections.

Royal Scarabs and Cylinders. It is doubtful whether any of the so-called Royal scarabs prior to the twelfth dynasty are contemporaneous with the kings whose names they bear. The array of evidence which has been brought together would rather lead to the conclusion that scarabs, of whatever kind, were either non-existent, or, at least, in very little use until the middle of that dynasty. But savants differ on the subject, and where savants differ it is invidious to try conclusions. Cylinders were certainly used in those early times, and there are

examples of this rather Asiatic type of seal which go back even to the predynastic era. These are usually in black steatite, but ivory and wooden cylinder seals have been found. Many collections have specimens in steatite; of which not a few are engraved with birds, gazelles and other desert animals and the modes of trapping them, while others have hieroglyphic characters of very primitive type. In the Murch collection at Luxor is "a beautifully cut ivory cylinder seal, bearing a personal name, reading *Sheden*" (Newberry): and there is a wooden one and some interesting examples in black steatite in the MacGregor collection.

But scarabs were a later—perhaps a much later institution, and in all probability the use of Royal scarabs does not begin, as we have said, till after the eleventh dynasty. Dr. Budge has long contended for a later date for *all* Old Kingdom scarabs, while Professor Petrie, a leading authority on the other side, is equally persuaded of their contemporariness. Falling into line, therefore, with the guarded statement of Dr. Budge that "all the evidence known points to the fact that it is impossible to arrange a collection of scarabs chronologically, except so far as the order of the names is concerned" (*The Mummy*, p. 248), we give below a list of such scarabs, and the names of various public and private collections in which specimens are to be found. In the case of kings not noted in the list it may be assumed (as already stated) that their scarabs are unknown, or, if existing, are extremely rare. Where cylinders of the kings are known these are also noted.

DYNASTY I.

Mena (Menes). The earrings and necklace of gold scarabs with the name of Mena in the Abbott Coll., New York, belong to a date long subsequent to the 1st dyn.; as do probably all the scarabs with this king's name. *Aha*, which is the Horus name of Menes, founder of the 1st Egyptian dynasty, has been found on an ancient clay-impression or "sealing" from a cylinder, and is described by Petrie in one of his volumes on the Royal Tombs of Abydos.

Mer-pa-ba. A clay sealing of this king was found at Abydos.

DYNASTY II.

Sekhem ab. This is the Horus name of Per-ab-sen, and occurs on three or four clay sealings found at Abydos.

Den. The Horus name of King Setui: occurs on a clay sealing found at Abydos.

Ra-ka, with golden Horus name *Ka-nefer*, occurs on a green steatite cylinder found at El Kab.

DYNASTY III.

Neb-ka-Ra. Scarabs rare. Brit. Mus. 3, all of Saïte or very late period: Hilton Price Coll. 1, illustrated in Newberry.

Mer-(bap ?). A rude limestone cylinder formerly in the Petrie Coll. bears this doubtful reading.

"At the time of the third dynasty the royal name is first put into an oval ring or cartouche, and a little later the name is generally accompanied by the statement that the king is beloved of the gods, or beloved of the goddess Hathor" (Newberry).

DYNASTY IV.

Khufu. Scarabs not very rare. From their workmanship, says Petrie, who illustrates no less than 8 in *Historical*

Scarabs, they are probably contemporary. There are 2 in the Fraser Coll.; B.M. 1; Grant Coll. 1.

Sneferu. Glazed steatite scarab in B.M. made in the 26th dyn.

Ra-Kha-f (Khephren). Several examples in B.M. and most collections. *They show a deterioration in the glazing, which has often perished.* Chiefly made in the 25th and 26th dynasties. Petrie describes a greenish steatite cylinder of Khephren with a variant of the name *Ra-en-khaf.*

Ra-men-kau (Mykerinos). Several known. Petrie illustrates 5 in *Historical Scarabs*; B.M. 19. The contemporary scarabs of Ra-men-kau, says Petrie, are rarer than those of either of his predecessors, but his name was frequently used in later times. Hatshepset reproduced his scarabs in the 18th dyn. His name is common on scarabs, cylinders and plaques found—and probably made at Naukratis, Marathus and elsewhere.

With Ra-men-kau the title *Sa Ra*, "Son of Ra," first appears (*e.g.* on the black steatite cylinder in the Evans Coll.).

Ra-tet-f. A rare name, occurring in the Abydos List and on the Sakkarah Tablet, but unknown on scarabs. A bronze cylinder of this king is in the Poignon Coll.

Hap-en-Maat. A royal mother. Cylinder seal in the Cairo Museum.

DYNASTY V.

User-ka-f. Cylinder in the B.M.: another, formerly in the Boulak Museum, disappeared in 1878—stolen, says Petrie. A copper cylinder of *User-ka-f* was found at El Keb in 1897. Another, described by Mariette, is illustrated in Newberry. It was found on the Island of Elephantine.

Ra-Sahu. Steatite cylinders in B.M. and Petrie Coll.:

another in the Fitzwilliam Coll. The one mentioned in Fraser is perhaps this specimen.

Ra-nefer-ari-ka. A cylinder in the Ward Coll. Very rare: the cylinders contain almost the only records of the king's reign. There was one in the Boulak Museum which was stolen in 1878.

Kaka-a. Scarabs in the B.M. and Grant Coll. bear his name.

Ra-shepses-ka. Scarab in the Grant Coll. A short reigned king and his scarabs are among the rarest. Cylinder in Petrie Coll.

Ra-User-en An. Scarabs not common; unless, as some suppose, the single fish hieroglyph which is met with occasionally on old scarabs is meant for a reading of his name: certainly the signs *a*, *n*, are not necessary to the reading. The fact that a scarab in the F.P. Coll. has the fish and the title *Sa Ra*, "Son of the Sun (or Ra)" lends support to the royal attribution.

Ra-tet-ka Assa. Petrie mentions scarabs of this king. A black steatite cylinder in the Edwards Coll. has the *ka* name of the king twice repeated.

Unas. Scarabs in various collections, but not plentiful. 14 in Brit. Mus. mostly 19th dyn. or Saïte, Acworth Coll. 1, Amhurst Coll. 1, Fraser Coll. 2; Petrie mentions 8 others. Mr. H. R. Hall of the B.M. says: "The scarabs of Unas must be posthumous and mostly of the 19th dyn., because most of them are of exactly the same type as those of Meneptah and of Seti I." We have only met with one cylinder which till lately was in the possession of Messrs. Spink of London.

DYNASTY VI.

Teta. Neither scarabs nor cylinders known.

Ra-meri Pepi I. 9 specimens, some of which are scaraboids, are illustrated in Petrie's *Hist. Scarabs*, and a few others are known. The 3 examples in the B.M. were all made

in the 26th dyn. Several cylinders of copper and of stone exist: one in the Tylor Coll. is exceptionally full. Both the Louvre and the B.M. have specimens.

Ra-mer-en Mehti-em-sa-f. Cylinders unknown; scarabs rare. There was one in blue glaze in the Petrie Coll.

Ra-nefer-ka Pepi II. Scarabs commoner, says Petrie, than those of any other king of the Old Kingdom: several others, however, attributed to Pepi II., certainly belong to Shabaka of the 25th dyn., and to other kings with the common name Ra-nefer-ka.

DYNASTY VII.–VIII.

Ra-nefer-ka Nebi. Petrie illustrates 3 scarabs of this king, two of which bear blundered inscriptions. The third, which is in the Cairo Mus., is correct.

Ra-nefer-ka. Petrie places many scarabs bearing this common name in the 7th or 8th dyn. on account of their style. He remarks that they show the first introduction of the symmetrical designs.

Ra-en-ka. Of the very few possibly authentic scarabs of this king one is in the Louvre.

DYNASTY IX.–X.

Ra-meri-ab Khati. One scarab, in the Louvre. Scarabs, and little else, are also known of the following kings of these two dynasties: *Ra-maa-ab* (B.M. and Cairo Mus.); *Ra-sekha-en* (B.M. and Petrie Coll.); *Ra-nub-taui* (B.M.); *Ra-aa-hetep* (Berlin and Brit. Mus. and Petrie Coll.); *Aa* (Cairo Mus. and Evans Coll.); *Ra-kha-user* (Grant Coll. and B.M.); *Uaz-ed* (Petrie and Grant Colls.) and *Yapeqher* (Louvre). The latter name, says Petrie, is connected with the Syrian god Yaqeb (or Jacob), who is otherwise known as Yaqeb-el in the list of Thothmes III. (*Hist. of Egypt*, i. p. xix). King *Khian*, best known by a basalt lion in the Brit. Mus. and his statue in Cairo,

was first assigned to the Hyksos period, then, for many years to the 9th or 10th dyn.; but as the tendency is again to place him with the Hyksos, we have done the same here (cf. Petrie, *Hist. of Egypt*, i. 119, 120, also Budge, *Book of Kings*, i. 95, and B.M. Guide, 1909 edn.). Probably Uaz-ed and Yapeqher, mentioned above, also belong to the Hyksos period.

The deterioration in the glazing which began in the fourth dynasty (*vide* RA-KHA-F, p. 241) continued until the close of the tenth dynasty. With the eleventh dynasty there was a revival. The glazes of this dynasty, says Petrie, "are hard and unalterable, and of fine colours" (*Hist. Scarabs*).

DYNASTY XI.

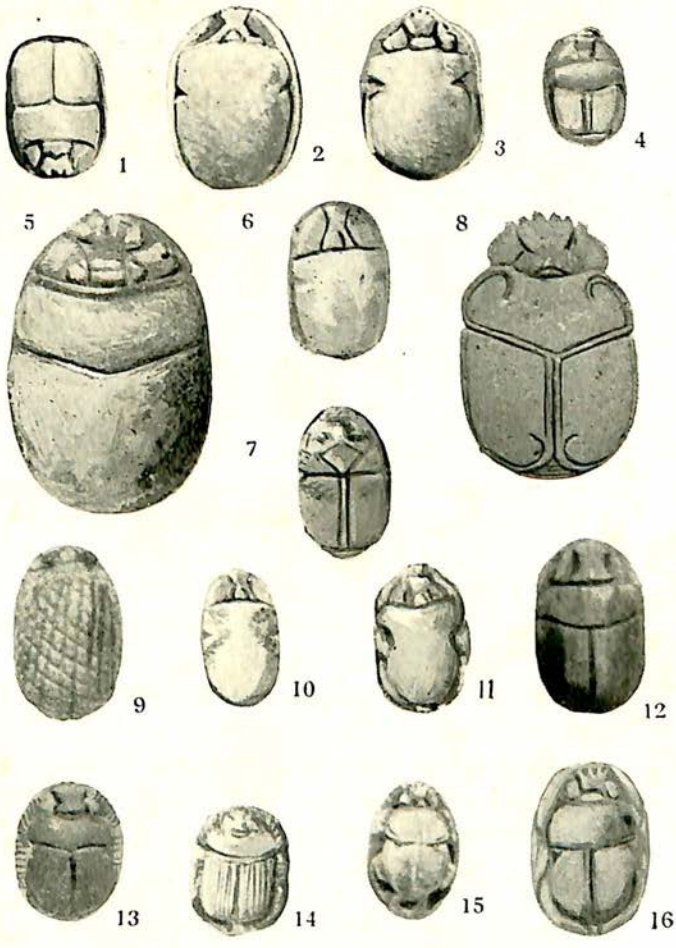
Ra-neb-taui Menthu-hetep. The scarabs of this king, maugre the above statement, are all small and poor (Louvre and other Colls.). None is yet known of the earlier kings of the dynasty, viz. the three Antefs and Menthu-hetep I.

Ra-neb-habt Menthu-hetep. Scarabs very rare. There was one in the B.M., beautifully carved, but it is omitted from the Museum Catalogue published in 1913. A scarab of his queen, Aatshet, in its original gold ring setting, is in the same collection.

Ra-s-ankh-ka. Scarabs very rare. One, of very delicate workmanship, was in the Petrie Coll. A blue faience bead with the cartouche is in the B.M.

DYNASTY XII.

With the twelfth dynasty we begin to meet with the full names of the kings on scarabs. "At the time of the twelfth and thirteenth dynasties," says Newberry, "the king's name is generally given in a cartouche, either with or without his official titles, and then it is often accom-



EGYPTIAN SCARABS.

All but No. 9, which is a Hyksos scarab belonging to a class of its own, are dealt with in the text.

panied by the statement that he is 'beloved of Sebek' of some specified locality" (*Scarabs*, p. 54). The glazes of the twelfth dynasty are very fine, but they have often decomposed. "Blue is a special colour," says Petrie, "as it is in the sculpture of that age. It is not usually known that all the brown scarabs (which are the majority) have originally been green glazed; while all the white ones (excepting possibly some of Amen-hetep III.) have been originally blue."

Newberry points out that scarabs of the twelfth dynasty have three characteristic forms:

(1) In the earliest forms the beetle is carefully modelled, with *clypeus*, *prothorax* and *elytra*, as well as the legs, well defined (Fig. 1).

(2) A little later the style becomes more decorative and conventional, though the general form is well preserved. This type runs right through the Hyksos period and is reflected in the eighteenth dynasty (Fig. 8).

(3) Later still, a special variety of beetle meets us, characterized by a high back and narrow waist. The head shows *clypeus* and eyes; the legs are usually drawn in outline only, while the *elytra* are not marked (Fig. 2). Another typical form of this period, shown in Fig. 3, appears to have been evolved from this earlier form.

Amen-em-hat I. There are many edited scarabs of this king, mostly of high finish. Those in the B.M. are of late manufacture—19th dyn. to Saïte period. Only one cylinder is known.

Usertsen I. Scarabs fairly plentiful, mostly in steatite, with and without scrollwork and delicately engraved. Cylinders

rare: the one or two of which we have records are in glazed stone.

Amen-em-hat II. Scarabs fairly numerous, but poor; with and without scrollwork. His scarabs were copied between the 21st and 26th dynasties. Several cylinders are also known, mostly of poor style: 5 are given in Petrie (*Hist. Scarabs*).

Usertsen II. Scarabs and cowroids fairly numerous, and not of very high quality. Most known collections have specimens. There are 8 or 9 in the B.M.

Usertsen III. Scarabs and cylinders numerous and rather poor.

Amen-em-hat III. Scarabs plentiful and of indifferent style. A specimen in the Berlin Mus. contains the Suten bat name *Ra-en-Maat* and *Ra-nefer* together. A glazed steatite bar in the B.M. bears the inscription "*Ra-en-Maat*, giving life for ever." Cylinders of the king are also far from rare. One in the B.M. bears the nomen of Usertsen and the prenomen of Amen-em-hat III. Another in the same collection bears the full title and names of one of his daughters, *Sebek-shedeti-neferu*, who became queen later on.

Amen-em-hat IV. Scarabs rather rare. 2 in Louvre; 1 in Petrie Coll.; cowroid in the B.M. The MacGregor Coll. has a fine cylinder of this king—the only one we have met with. It bears the inscription, "The King of Upper and Lower Egypt, Ra-maa-kheru," with the legend, *fu, qe es neb tem* and "beloved of Hathor, Mistress of *Re-aat*" (?).

Ra-Sebek-Neferu, a sister of Amen-em-hat IV., who became queen. Scarabs rare. One, perhaps unique, is in the Grant Coll. A large and beautiful cylinder-seal of the queen, in glazed blue schist, is in the B.M. It contains her Horus, Golden Horus, Suten bat and Nebti names.

DYNASTIES XIII. and XIV.

Khu taui Ra-sekhem-suatch Sebek-hetep II. Scarab in the B.M.

Sebek-hetep III. Several scarabs known. B.M. and other collections.

Ra-mer-nefer-Ai. Several scarabs known. B.M. and other collections.

Ra-mer-hetep-Ana. Several scarabs known. B.M. and other collections.

Ra-tet-ankh Mentu-em-sa-f. Scarab in the B.M.

Sebek-em-sa-f. A green jasper scarab with human face, set in a gold plinth, is given by Budge to this king. It is in the B.M.

Nehesi. There was a scarab in the Petrie Coll. bearing this name. Nehesi was probably a Sudani slave or soldier "raised to power as the only hope of an expiring rule."

DYNASTIES XV. AND XVI. (HYKSOS).

Hyksos scarabs have a character of their own, and are usually less naturalistic without being more artistic. Figures 4, 6 and 10 are typical examples. The human-headed type (Fig. 7) belongs to this period.

Khian. Several of his scarabs are known. **Ra-User-en Khian** (*vide infra*) is probably the same king.

Ra-Uatch-ka. Scarab in B.M.
Ra-en-ka. ditto.
Uatchet. ditto.
Heru-Ipeq. ditto.
Shesha, a prince. Scarabs in B.M.
Neb-neteru. Scarab in B.M.
Ra-aa-neter. ditto.
Apeq. ditto.
Seketi, a prince. ditto.
Nub meri, a princess. ditto.
Ra-neb-tet, a king (?). ditto.

The following are royal names on scarabs which Newberry and Budge place in the Hyksos period, but of which no chronological arrangement is at present possible. They are all given in Newberry (*Scarabs*, pp. 150-154), but, for the sake of uniformity of spelling, we have followed Budge in the syllabic arrangement of the names.

Ra-Maa-ab, "the good god"; a king: 2 in MacGregor Coll.; 2 in B.M. The Louvre, Murchison, Evans and Grant Colls. have one each.

Ra-s-kha-en, "the good god"; a king: 3 in Grant Coll.; 1 MacGregor Coll.

Qar "the son of Ra." 2 in Grant Coll.

Ra-Kha-user, "the good god"; a king: 2 in Grant Coll.; 2 Petrie Coll.; and 1 in the Ashmolean Mus.

Ra-Kha-mu, "the good god"; a king: 1 in Petrie Coll.

Ra-Aa-hetep, "the good god"; a king: 1 each in Davis and Petrie Colls. and 1 at the B.M.

Ia-mu (?), "the son of Ra"; a prince: 1 each in B.M., Ashmolean Mus. and von Bissing Coll.

Ikeb, "the son of Ra"; a prince: 2 in Grant Coll.; 2 Petrie Coll.; 1 Hilton Price Coll.; 1 Ashmolean Mus.

Aa-mu (?), "the son of Ra"; a prince. Specimens in the Evans, MacGregor, Petrie and Gibson Colls. The first-named has 2.

Ra-Nub-taui (?), "the good god"; a king: 1 in B.M.

Ra-User-en Khian, "the good god"; a king. Specimens in the von Bissing, Chauncy Murch (2) and Fraser Colls.: also 1 in Cairo Mus.

Ra-User-mer I-qeb-her (?) Specimens of scarabs in the Grant, Chauncy Murch, Petrie and other Colls.: one in the B.M.

Nehsi, "the Eldest Royal Son"; a prince: scarab MacGregor Coll.: others with Son of Ra title in Petrie and Amhurst Colls.

Qupepen (?), " the Eldest Royal Son " ; a prince : scarabs in Petrie Coll. and Louvre.

Saket (?), " the Royal Son " ; a prince : 1 in B.M.

Apepa, " the Royal Son " ; a prince : 1 in Ashmolean Mus.

Ra-aa-user (Apepa I.) ; a king. Specimens in the Chauncy Murch, Petrie, Gibson, Amhurst and Grant Colls.

Ra-nub-ka. 1 in Chauncy Murch Coll.

Various Hyksos scarabs of "Royal Wives" are also recorded. Examples may be seen in the B.M., as well as in the Petrie, Grant and Davis Colls.

DYNASTY XVII.

Ra-natch-kheper Ka-mes. There were 2 scarabs of this king in the Petrie Coll., both found at Thebes : one of them is set in a gold funda. Four are in the B.M., and one in the Brocklehurst Coll.

DYNASTY XVIII.

In the eighteenth dynasty Egyptian art reaches its zenith. Scarabs shared in the revival, and were never better. " The dynasty," says Petrie, " begins with some of a barbaric style, which soon disappeared. But the characteristics of the first part of the dynasty is the dark green glaze, rather greyish in tone ; this gave way under Amen-hetep III. to a variety of brilliant tints, especially on the pottery : the reds, yellows, violets, chocolates, and other hues of this age are perfectly characteristic, and are never met with later." The forms become more decorative and conventional (Figs. 13 and 14), though the typical form of the middle eighteenth dynasty (Fig. 12) shows a reversion to naturalistic forms (*vide* also Figs. 15 and 16).

Aahmes I. Scarabs common. The Cairo Mus. contains a specimen which Maspero describes as " the finest known." Its

body and legs are of solid gold, and the thorax and wings of light blue glaze with gold lines. It hangs from a flexible gold chain terminating in goose heads of the same precious metal. This precious jewel was found in the coffin of queen *Aah-hetep* at Draa-abul-Nega, but had been probably hidden there by pious hands when the coffin was removed in troublous times from an earlier resting place.

Aahmes Nefert-ari, sister and wife of Aahmes I. Scarabs in the B.M. and the MacGregor, Grant and Davis Colls.

Amen-hetep I. Scarabs common; mostly of the roughest type. One in the Louvre shows the king spearing an enemy and accompanied by a hunting leopard. A carnelian scaraboid in the Cairo Mus. shows an entirely new style of decoration by altering the texture of the pattern to opaque white: the figure design is surrounded by circles of small dots, with a large central dot in each circle. Petrie thinks it foreign work, probably of Mediterranean origin. A green pottery cylinder with standing figure of the king was in the Petrie Coll.

Aah-hetep. Scarabs of this queen are known, but do not seem to be plentiful. We can speak certainly to 5; viz. B.M. 4 and Louvre 1. There was another in the Petrie Coll.

Ankh-sat-Amen, a queen: 2 scarabs of the queen in the B.M. are without the *ankh*.

Merit-Amen, a queen: 2 scarabs in the B.M.

Thothmes I. Scarabs plentiful, and show numerous variations from the normal type.

Queen Aahmes. Scarabs in the Louvre, B.M. and Liverpool Mus. One in the F. C. Cole Coll. reads "The great Royal Wife, Aahmes." Another, same reading, Acworth Coll.

Thothmes II. Scarabs somewhat rare: those of his wife and half-sister, Queen Hatshepset, are more plentiful. Specimens of the former exist in the B.M., Brocklehurst, Acworth and Alnwick Colls., and 3 are reproduced in Petrie. Most of the chief collections have specimens of the latter. One in the

possession of Mrs. Wright of Netley bears, in addition to the Suten bat name of the queen, the words, "Sweet of scent to the nostrils of the gods of Thebes." Three scarabs of her daughter, *Ra-neferu*, are in the B.M.

Thothmes III. The commonest of all royal scarabs. His Suten bat name is found on thousands of specimens, large numbers of which belong to later times. "His lasting popularity," says Petrie, "shows how deeply the glories of his reign had impressed Egyptians with the greatest epoch of their history." It should be remembered, however, that not a few of these later *Ra-men-kheper* scarabs must be attributed to the royal husband of *Ast-em-khebit I.* of the 21st dyn., who took that prenomen, and others to *P-ankhi* of the 25th dyn.

Mert-Ra Hatshepset, wife of Thothmes III. Scarabs not very rare. The Louvre has a very precious example in lapis lazuli, set in a gold funda. There are some fine ones in the Acworth Coll.

Aah-sat, another wife of Thothmes III. One in the Petrie Coll., reading "The great Royal Wife, *Aah-sat.*"

Amen-hetep II. Scarabs and scaraboids fairly common, comprising some beautiful specimens. A yellow jasper one of plaque form, is in the B.M. It is finely engraved with the Suten bat name of the king, *Ra-aa-kheperu*, and the motto, "firm of heart." On a gold plaque mounted in a swivel ring in the Liverpool Mus. the king is described as "the divine Ruler of Heliopolis, fighting hundreds of thousands."

"The scarabs and amulets of this reign," says Petrie, "show a new departure. Oval [and rectangular] plaques, flat on both sides and bearing figures, came much into use in this and the next reign, but disappear afterwards: they were specially used for rings, in order to lie flat on the finger. . . . Sentences come into use on scarabs, such as 'Amen-hetep II., born at Memphis,' 'setting up obelisks in the house of Amen,' etc." (*Hist. of Egypt*, ii. 161, 162).

Thothmes IV. Scarabs plentiful. A very important one, engraved with figure of the king's son, is in the Tyszkiewicz Coll.

Amen-hetep III. Scarabs with the Suten bat name (*Ra-maat-neb*) of this celebrated king are not uncommon, and there are many forgeries. He is often associated with his queen Thi. The large and interesting *Historical Scarabs* all belong to his reign. They contain proclamations, and were probably sent to the governors of Nomes, a method of promulgating royal decrees which seems to have begun and ended with this king. These Historical scarabs fall into five groups, each group representing a different document. They are as follows:

1. **Lion Hunt Scarab.** About 40 specimens known, each running to 8 lines of hieroglyphs. The inscription, starting with the full title and names of Amen-hetep III. and his wife Thi, continues thus: "Number of the lions brought by his majesty in his own shooting, beginning from the year one, ending at the year ten: lions fierce, 102" (Newberry's Translation).

2. **Harim Scarab.** Very rare. We know of but three examples, 2 in the B.M. and the other in the Berlin Mus. The 11 lines of hieroglyphs read thus: "The tenth year under the Majesty of the Living Horus" [here follow the full titles of Amen-hetep III. and Thi] "The name of her father is Yuaa; the name of her mother Thuaa. Wonders:—His Majesty brought the daughter of the Prince of Mesopotamia, Sa-tha-ra-na (the Princess) Kir-gi-pa (and) the head women of her harim. Women, 317" (Newberry's Translation).

3. **Boundary Scarab:** running to 10 lines. Specimens in many collections. The inscription reads: "The Living Horus" [here follow the titles of Amen-hetep III. and his queen Thi] "The name of her father is Yuaa, the name of her mother is Thuaa: she is the wife of the victorious king: his southern boundary is Kary" (and) "his northern boundary is Mesopotamia" (Newberry's Translation).

4. **Wild Cattle Hunt Scarab**: running to 16 lines. Only two specimens known: both in the MacGregor collection at Tamworth. It is the longest of all the inscriptions and is thus translated by Newberry: "The second year under the Majesty of the Living Horus" [here follow the full titles of Amen-hetep III. and queen Thi] "A wonderful thing happened to his Majesty. A messenger (lit. 'one') came to tell his Majesty that there were wild cattle upon the desert of the district of Shetep; his Majesty thereupon floated down the river in the royal dahabiyeh, 'kha-em-maat' (*i.e.* 'Shining-in-Truth'), at the time of the evening; and (after) having had a good journey, arrived in safety at the district of Shetep at the time of morning. His Majesty mounted upon a horse, and his whole army followed him. The nobles and the *ankhu*-officers of the entire army were marshalled, and the children of the quarter were ordered to keep watch upon these wild cattle. His Majesty thereupon ordered that they should surround these wild cattle with a net (?) and a dyke, and his Majesty then ordered that these wild cattle should be counted (?) in their entirety, and the number of them amounted to, wild cattle 190. The number of wild cattle which his Majesty brought in [his own ?] hunting in this day (was) 56. His Majesty rested four days in order to give spirit (lit. 'fire') to his horses; then his Majesty mounted (again) upon a horse, and the number of these wild cattle which were brought to him in hunting (was) wild cattle 20+20 (*i.e.* 40): (making) the total number of wild cattle (captured) 96."

5. **Zarukha Lake Scarab**: 12 line inscription. Specimens in the Vatican, Golenischeff and Alnwick Castle collections, the only three known. Newberry's translation is as follows: "The eleventh year, the third month of the harvest season, the day 1, under the (living) Horus" [Here follow the usual titles of Amen-hetep and Thi] "His Majesty ordered that there should be made a lake for the great Royal Wife Thi,

living, in her town of Zarukha ; its length to be 3,700 cubits, its breadth cubits 700. His Majesty made the festival of the opening of the lake in the third month of the harvest season, on the sixteenth day, (when) his Majesty sailed in the royal dahabiyeh (named) 'Atentahen,' in its cabin."

Queen Thi. Specimens in most important collections. She is associated with her husband Amen-hetep III. on many scarabs in the B.M., but her name also stands alone on not a few examples.

Amen-hetep IV. (Khu-en-Aten). Scarabs of this king are in many cabinets, yet are not very common. A fine one in carnelian is in the Acworth Coll. There are indications that they were only made in the early years of Khu-en-Aten, and that rings of pottery, gold and copper (perhaps as symbolizing the circle of the sun [cf. ATEN, p. 25]) became the vogue and were used instead of scarabs during the greater part of his reign.

Ra-ankh-kheperu Ra-saa-ka-tcheser-kheperu. Scarabs rather rare.

Tut-ankh-Amen (Ra-kheperu-neb). Scarabs rare, but pottery rings bearing the royal name on the bezels are fairly common. There are 5 of these rings in the Frazer Coll.

Ai II. (Ra-kheper-kheperu-ari-maat). Scarabs rare. B.M. 2 ; Newberry 1 ; and 2 or 3 noted in Petrie (*Hist. Scarabs*).

Heru-em-heb (Ra-tcheser-kheperu). Scarabs fairly common. Specimens exist in the Museo Civico, Bologna ; in the B.M. ; and in the Hood, Newberry, Dattari, Alnwick and Petrie Colls.

"The art of glazing," says Petrie, "greatly deteriorated after the eighteenth dynasty, and far the larger part of succeeding scarabs have lost all traces of their original colours, and are now mere browns and greys" (*Hist. Scarabs*, p. 8).

EGYPTIAN SCARABS AND SCARABOIDS.

Nos. 17, 18, 19, 20, 21, 23 and 24 are dealt with in the text. 22. A carnelian scarab seen from below. 25. Green jasper thirteenth dynasty scarab. 26. Scarab reading "Lord of Tettu" (=Mendes). 27. Amethyst sixteenth dynasty scarab. 28. Greek island scarab. 29-31. Various scarabs and scaraboids.

DYNASTY XIX.

As regards form, a tendency to enlarge the base is characteristic of the nineteenth dynasty: the legs are very broad to fill out the basal spread (Figs. 17 and 18). In the same dynasty the pottery scarabs take a form in which the head is elongated, while the *prothorax* and *elytra* are not outlined, though a notch on either side of the wing-case indicates the separation of the *prothorax* from the body (Fig. 19). The human-headed scarab also makes its reappearance in the nineteenth dynasty.

Rameses I. (Ra-men-pehti). Scarabs fairly common: specimens in most collections of any importance.

Seti I. Scarabs fairly common: there are two or three dozen in the B.M.

Rameses II. (Sesetsu), the Sesostris of the Greeks. There are specimens of his scarabs in many cabinets, the B.M. being especially well served. They are much sought after, as Rameses II. is generally regarded as the Pharaoh of the Oppression (Fig. 20). Scarabs of his chief wife *Nefert-ari Meri-Mut* are rare.

Mer-en-Ptah Hetep-her-Maat, probably the Pharaoh of the Exodus. Scarabs fairly common; poor in workmanship, and usually with the name of Thothmes III. added.

Amen-meses Heq Uast. Scarabs rare. 2 in the B.M.; another, formerly the property of Prof. Petrie, is illustrated in his *Hist. of Egypt* (vol. ii. p. 127).

Mer-en-Ptah Sa-Ptah. Scarabs rare. Two are published by Newberry, one of which was in the Petrie Coll.: the other is at Alnwick. There is a third in the B.M.

Set-nekht. Scarabs rare. One with Suten bat name is in the Cairo Mus.; another, with Son of Ra name, was until recently in a Luxor dealer's hands.

Queen Ta-usert. Scarabs rare. Mr. Newberry is the fortunate possessor of one, and there are others in the MacGregor and von Bissing Colls. and the B.M.

Seti II. (Seti-Mer-en-Ptah). Scarabs common.

DYNASTY XX.

Rameses III. Scarabs common: several in B.M.

" **Rameses IV.** Scarabs fairly common.

Rameses V. Scarabs rather rare, though there were two or three specimens in the Petrie Coll. One in the Edwards Coll. is noted by Newberry.

Rameses VI. Scarabs not common, though specimens exist in many well-known collections. The Petrie Coll. had 4, the Louvre 2; and there are single examples in the British, Cairo and Turin Museums, as well as in the Grant Coll.

Rameses VII. Scarabs very rare. The only one we have been able to trace is in the Brit. Mus.

Rameses VIII. Scarabs rare: B.M. 4; Amherst Coll. 2; Petrie 2; and one in the Fraser Coll.

Rameses IX. Scarabs rare: one each in Grant and Fraser Colls. A carnelian specimen was in the Petrie Coll.

Rameses X. Scarabs uncommon. Newberry notices one specimen: Petrie four or five, one of which is in the B.M.

Rameses XI. A few scarabs known, but they do not often turn up.

Rameses XII. Scarabs very rare.

DYNASTY XXI.

Ra-neter-kheper-setep-en-Amen Sa-Amen-meri-Amen. This appears to be the only king of the 21st dynasty whose scarabs are known. About a dozen are recorded, distributed among the following collections: B.M., Louvre, Petrie, Grant and Hilton Price. The Hilton Price collection was dispersed under the hammer in 1911, but no scarab of Sa-Amen is mentioned in the sale catalogue.

DYNASTY XXII.

Shashanq I. (Shishak). Scarabs common: one in gold ring setting is in the B.M.

Uarsarken I. (Osorkon). Scarabs rare. There were two in the Petrie Coll.: the Leyden and Turin Museums have one each, and there is one in the Newberry Coll. The prenomen appears side by side with that of Shashanq I. on a scarab in the B.M.

Thekeleth I. Scarabs very rare. Newberry has one specimen on which the king is described as "The divine Ruler of Thebes"; B.M. 2; Spink Coll. 1.

Uarsarken-sa-Bast (Osorkon II.). Several scarabs known. There were at least four in the Hilton Price Coll., two of which have now passed into the Acworth Coll.; two are still (1915) in the Spink Coll.; B.M. several.

Shashanq II., son of Uasarken II. Scarabs very rare. There was one in lapis lazuli in the Petrie Coll. and specimens exist in the Louvre and the Migliarini Coll. at Florence. None in B.M.

Peta-Bast. Scarabs very rare: a specimen in the Hilton Price Coll. was purchased by Mr. Clephan. Newberry met with another in a dealer's shop in Luxor.

Shashanq III. Scarabs rare. Specimens exist in the Cairo Mus., the Louvre (a lazuli scarab in gold ring setting), and the Stroganoff Coll.

Shashank III. (Pa-mai). The attribution of certain scarabs to this king, all of which have the reading, *Hez Hor ma ten*, is now generally doubted. One is given in Petrie's *Historical Scarabs*, sheet 57; another is in the Fraser Coll. Mr. Hall (*Cat. of Scarabs in B.M.* p. 245) appears to favour the attribution, however, and regards the inscription as a play on the name Pa-mai.

Shashanq IV. Scarabs common. There are six in the B.M. and the same number in the Fraser Coll., and very

few known collections are without specimens. One in the Amherst Coll. is in ivory.

DYNASTY XXIII.

Uarsarken III. Scarabs rare. Petrie Coll. 1 : in dealers' hands (Spink, London) 2.

„Ra-user-Maat Amen-rut. Scarabs rare. Three in the Petrie Coll. have been attributed to him.

Petabastet. Scarabs rare. Five in the B.M.

Ankh-Heru, son of **Tchet-Amen-af-ankh.** Possibly the rather worn scarab in the Petrie Coll., reading *Ra-Maat-neb Ankh-Heru,* belongs to this prince or chieftain. It is probably unique.

Pe-ma, prince and chief of the *Mashauasha.* "Scarabs of this ruler," says Petrie, "are well known, with the inscription, 'The hereditary prince, prophet of Osiris, Lord of Dadu, great chief Pe-ma.'" A photo-reproduction of one is given in Petrie's *Hist. of Egypt,* ii. 272.

DYNASTY XXIV.

Bak-en-ren-f (Bocchoris). Scarabs rare. Specimens in the Davis, Petrie and Fraser Colls.

Uah-ab-ra, Tafnekht II. (see under 26th dyn.)

DYNASTY XXV.

Departures from the true scarab form are common under this dynasty—that of the Ethiopian dominion. A ram's head, emblem of Amen-Ra, frequently takes the place of the beetle's body, or is found upon it (Fig. 45); while in other cases the substitute is the familiar Hathor head supported by *uraei.*

Kashta, son of **P-ankhi-meri-Amen.** Scarabs rather rare. The known examples (Fraser, Petrie and Hilton Price Colls.)

have the name conjoined with the king's daughter *Amen-ar-tas* (*q.v.*).

Mut-kha-neferu Amen-ar-tas (*vide* **Kashta** above). Scarabs fairly common. The B.M. has 1; Alnwick Coll. 2; Petrie Coll. 2, etc.

Shep-en-Apt, wife of **Kashta**. Scarabs rare: Hood and Fraser Colls. have one each.

Shabaka, son of **Kashta**. Scarabs not uncommon. One of those in the B.M. was found at Nineveh by Layard. A very fine example, with names and titles, Amen Ra and boat of the sun, is in the Acworth Coll.

Shabataka, son of **Shabaka**. Scarabs rather rare: specimens in the Petrie, MacGregor and Fraser Colls.

P-ankhi, son of **Kashta**. Scarabs common. There were quite a number in the Hilton Price Coll., and almost all collections of any consequence have them.

Taharq or **Taharqa**. Scarabs fairly common. There are specimens in the Louvre, B.M., Fraser and Petrie Colls.; and there is a beautiful example in the Ward Coll. with P-anki's cartouche conjoined.

DYNASTY XXVI.

Psemthek I. (Psammetichus). Scarabs fairly common. They are to be found in nearly all important public and private collections.

Nekau (Necho), son of **Psemthek I.**, who defeated Josiah, king of Judah, at Megiddo. Scarabs very rare: 1 with Suten bat name, *Ra-men-ab*, in Cairo Mus.; 2 in Petrie Coll. Petrie, like Maspero, recognizes two Nekaus, and places these scarabs to Nekau II.

Psemthek II., son of **Nekau**. Scarabs rather rare. Specimens are in most of the large museums; also in the Fraser, Petrie and other private collections. There was a very fine one in the Hilton Price Coll.

Uah-ab-Ra (Hophra). This king is perhaps identical with *Uah-ab-Ra* of the 24th dynasty. Budge treats them as distinct: Petrie thinks that "both names probably belong to one ruler," while admitting that there is nothing to prove this. Scarabs of *Uah-ab-Ra* are known, but do not appear to be very common. There are specimens in the Alnwick, Grant and Fraser Colls. and in the B.M.

Aahmes-sa-Net (Amasis). Scarabs rather rare. Specimens exist in the British, Cairo and Turin Museums, as well as in some private collections.

Psemthek III. From the position which Newberry gives in his list to a Psemthek scarab in the Cairo Museum, it would seem that he places it to the third king of this name (vide *Scarabs*, p. 188). The scarab is a rather large example with the Son of Ra name, and bears the further inscription "beloved of *Ptah-anb-res-f.*" We can find no other record of a Psemthek III. scarab.

DYNASTY XXX.

Nekht-neb-f (Nektanebos). 2 scarabs in the Louvre.

Royal scarabs of the period between the twenty-sixth and thirtieth dynasties appear to be quite unknown, and though the Louvre possesses one or two of Nektanebos, we can trace no others of this—or, indeed, of any later dynasty. Petrie, indeed, affirms that we have no proof of any scarab having been made later than the thirtieth dynasty with the one exception of the "marble monstrosity of the archaistic revival of the Antonine age." He refers to the colossal green granite specimen in the British Museum, which is the largest in the world. It measures 60 inches in length, by 33 inches in height; and was probably, says Budge, "a votive offering in some

EGYPTIAN INSCRIBED AMULETS.

Nos. 32, 33, 34. Cowroids. 35, 38, 41, 42, 45. Scaraboids with animal forms. 39, 40, 43, 46 and 48. Animals as seals. 44. Bes-head scaraboid. 47. Ptah-Seker-Asar as seal. 36. Faience cartouche, with prenomen of Shabaka, Ra-nefer-ka. 37. Bronze cartouche, with figure of Heru-sma-tani and ideograph of "gold" below.

temple. It was brought from Constantinople, whither it was doubtless taken after the Roman occupation of Egypt" (*The Mummy*, p. 301).

Forged Scarabs. The day has unfortunately gone by when we can support the statement of Mr. Fraser that "forgeries (of scarabs) are rare, for the simple reason that, as a rule, it would not pay people to make them," or the equally hopeful language of Professor Petrie that "generally speaking, forgeries—except of one or two obvious kinds—are very rare, and there is nothing like the amount of doubt in the matter which is often supposed to exist." Fraser was speaking fourteen years and Petrie nearly twenty-five years ago, and alas! the forger has been busy since. Dr. Budge says that forged scarabs are made in large quantities in Egypt to-day, and we can speak of our own knowledge to the same effect. Dr. Acworth, whose collection of genuine scarabs is one of first-rate importance, has made a hobby of collecting these forgeries and has even traced to their haunts more than one of the artists employed in this fraudulent work. Budge's testimony may be quoted. He states that one man alone (thanks to the help afforded him by an English traveller, who supplied him with a list of all the most important kings of Egypt) manufactures and sells "hundreds, perhaps even thousands, of his scarabs yearly." "The imitation of scarabs by the modern native of Egypt began," says the same writer, "about sixty years ago. At first the number produced was few, and they were so clumsily made that it was soon apparent that they were

forgeries. In later days, however, the native has brought skill and thought to bear upon the matter, and he sets about his work in a systematic way. He has seen what the old faience scarabs are made of, and he can now make a paste very much like that of which they are made. From the old broken *ushabtiu* figures, scarabs and beads, he clips off the thin layer of green or blue covering for his use. A large number of genuine moulds for scarabs have been found, and from these and others which he makes like them he turns out large numbers of scarabs ready for glazing. For glaze he uses the pieces which he has collected from broken genuine scarabs, etc., and he spreads this over the paste with a blow-pipe. When he wishes to make steatite scarabs he obtains the steatite from the mountains where the ancient Egyptians found it. . . . The discolouration of the genuine scarab is easily imitated by keeping them in wet sand, earth and ashes, and if he wants to glaze them he makes use of the same method as in glazing his paste forgeries " (*Mummy*, p. 254). The reglazing of old faded scarabs is still practised at Luxor and Akmim, and " fakes " of this kind are sometimes hard to detect. Looked at under a moderately powerful glass, however, they will be found to show—*not* a cracked glaze, but *a cracking under the glaze*, especially along the edges of the scarab.

Where Egyptian Scarabs are found. Egypt is, of course, the El Dorado of scarab-hunters, and though the day has gone by when a man can get a pocketful of fine blue specimens for an English pound, as did the late Sir

Gardner Wilkinson in the good old times of Egyptian collecting, this must ever be the chief source of future supply. But genuine Egyptian scarabs have been also found in some number at Ialysos and Cameiros in Rhodes, and at Tharios in Sardinia, to which they were probably brought by Phoenician or Carthaginian merchants.

Phoenician Scarabs. The Phoenicians, by the way, had their own scarabs. They borrowed the fashion from Egypt, and "as their country was overrun by Shalmanezer II., king of Assyria, B.C. 860-823, and by many of his successors, it is only natural that the scarab inscribed with devices to suit the Assyrian market should find its way to Nineveh and Babylon" (King's *Handbook of Antique Gems*). The designs upon these Phoenician scarabs deviate but little, indeed, from the strict rules of the Assyrian code of art. Though Egyptian in form, being regular scarabaei, "they are purely Phoenician in style and subjects, though of a very early date, and bearing also inscriptions in the Semitic character, of which that people were the first inventors" (*ibid.* pp. 10, 11).

Greek Scarabs. The Greeks, like the Phoenicians, were makers as well as importers of scarabs, and employed them not only as ornaments, but also for magical purposes. "The use of the scarab amulet," says Budge, "passed into Western Asia and into several countries which lay on the Mediterranean, and those who wore it seem to have attached to it much the same idea as the early

inventors, the Egyptians. From a Greek magical papyrus translated by Goodwin, we may see that certain solemn ceremonies were performed over a scarab before it was worn, even in the period of the rule of the Greeks and Romans. Thus about the 'ring of Horus' and the 'ceremony of the beetle' we are told to take a beetle, and to place it on a paper table, and under the table there shall be a pure linen cloth; under it put some olive wood, and set on the middle of the table a small censer wherein myrrh and kyphi shall be offered. And have at hand a small vessel of chrysolite into which ointment of lilies, or myrrh, or cinnamon shall be put, and take the ring and lay it in the ointment, having first made it pure and clean, and offer it up in the incense with kyphi and myrrh; leave the ring for three days and take it out and put it in a safe place. At the celebration let there lie near at hand some pure loaves, and such fruits as are in season, and having made another sacrifice upon vine sticks, during the sacrifice take the ring out of the ointment, and anoint thyself with the unction from it. Thou shalt anoint thyself early in the morning, and turning towards the east shalt pronounce the words written below. The beetle shall be carved out of a precious emerald; bore it and pass a gold wire through it, and beneath the beetle carve the holy Isis, and having consecrated it as above written, use it. The proper days for the celebration were the 7th, 9th, 10th, 12th, 14th, 16th, 21st, 24th and 25th from the beginning of the month; on other days abstain. The spell to be recited began, 'I am Thoth, the inventor and founder of medicine and letters; come to me, thou that

art under the earth, rise up to me, thou great spirit' " (*Egyptian Magic*, pp. 41, 42, 43).

Etruscan Scarabs. More familiar to us than either Greek or Phoenician scarabs are those which originated in Etruria. Etruscan scarabs are usually of carnelian, sardonyx, or agate—more rarely of chalcedony and smalt. They are higher in the back and less natural-looking than the average Egyptian scarab, but the more distinguishing feature is the engraved under side, which, instead of bearing hieroglyphs or representations of Egyptian deities, generally bears figures or groups from the Greek mythology. The favourite subjects are the deeds of Herakles, and of the heroes of the Theban and Trojan wars : " more rare are figures of the gods, and of the chimaeras and other symbols of the Etruscan creed ; and not a few have palaestric representations [wrestling scenes]. These scarabs often bear designatory inscriptions in Etruscan characters " (Dennis's *Etruria* I. lxxvii.). Etruscan scarabs are seldom, if ever, found in any other countries than Italy and Greece. At Chiusi in Etruria, " they are found on the soil in a certain slope beneath the city, called, from the abundance of such discoveries, 'the jewellers' field,' where they are turned up by the plough, or washed to light by the rains " (*ibid.* I. lxxvii.).

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